The Journal of Historical Review

Volume 17, Number 5 September / October 1998

Promoting Anti-Arab Bias in American Film and Television
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— And More —

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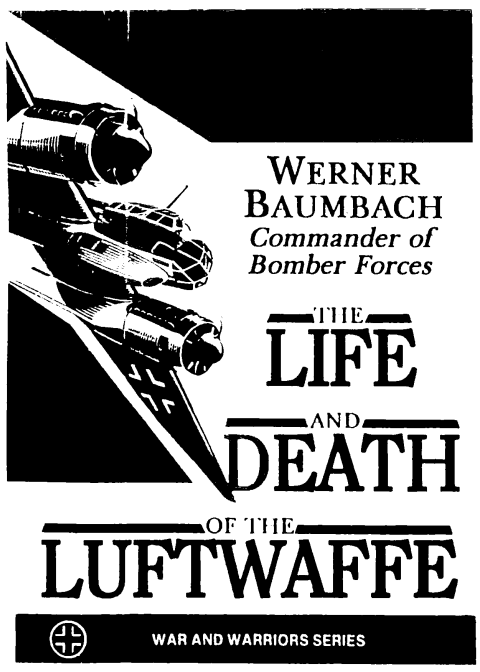

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Baumbach was one of the most successful fighter pilots of the Second World War, and the first to earn the coveted Knight's Cross of the Iron Cross with Oak Leaves and Swords. He was also a major figure in the fateful decision-making that shaped Germany's desperate struggle against the combined Allied forces. He played a key role in reorganizing the Luftwaffe's bomber arm.

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Baumbach played an important role in the development of Germany's "wonder weapons," some of which he tested himself. Here he tells of German jet fighters, guided missles, the V-1 "buzz bomb," the V-2 rocket, and other pathbreaking armaments that laid the basis for and modern air war and space exploration.

He provides fascinating details of German plans for amazing new weapons and tactics, including trans-Atlantic air raids against New York City and the Panama Canal, the training of Kamikaze-style suicide pilots, and a plan for piggybacking fighters and unmanned bombers to strike at distant targets.

After the war Baumbach barely escaped trial as a "war criminal," even as British newspapers were calling him "the German Lawrence of the Second World War."

Essential reading for anyone interested in the German Luftwaffe and World War II.

The Life and Death of the Luftwaffe

by Werner Baumbach
Translated by Frederick Holt
Hardcover. 220 pp. Dust Jacket. Photos. Appendix. Index. (#0166)
Special Sale Price for November 8 meeting: $13.00 (tax included)

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The Journal of Historical Review (ISSN: 0195-6752) began publication in 1980. It upholds and continues the tradition of Historical Revisionism of scholars such as Harry Elmer Barnes, A.J.P. Taylor, William H. Chamberlin, Paul Rassinier and Charles Tansill. *The Journal of Historical Review* is published six times yearly by the **Institute for Historical Review,** P.O. Box 2739, Newport Beach, CA 92659. Subscription price: $40 per year, $65 for two years, and $90 for three years. For foreign subscriptions, add $10 per year. For overseas airmail delivery, add $30 per year. Remittances for subscriptions must be payable in US dollars drawable on a US bank. Donations to the IHR are tax-deductible.

Single copies of most *Journal* issues published since Spring 1986 (Volume 7) are available for $7.50 each, plus $2.00 shipping. Ask about the availability of specific issues. Hardbound annual volumes of the *Journal* for the years 1984, 1988, 1989, 1990, 1991, 1992, and 1993 are also available for $35.00 each, plus $3.50 shipping. Write for our booklist and prices.

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The Journal of Historical Review is listed in standard periodical directories. Contributions do not necessarily reflect the views of the Institute for Historical Review.

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How the Jewish-Zionist Grip on American Film and Television Promotes Bias Against Arabs and Muslims

ABDULLAH MOHAMMAD SINDI

Unquestionably the most powerful molder of opinion in the world today is the American global media, and especially the Hollywood motion picture industry. Ever since Zionist Jews forcibly established the State of Israel on the land of Arab Palestine in 1948 (with a great deal of American help), and as Arabs and Israelis have struggled for control of this land in the years since, Hollywood and the rest of American mass media have carried out a campaign to disparage Arabs and tarnish their image.

American motion pictures and television — which have promoted negative images of non-Caucasians, including Native Americans, African-Americans, Hispanic-Americans, and Asian-Americans — since the 1950s have singled out Arabs and Muslims, more often than any other ethnic-religious group, as objects of hatred, contempt, and derision. (Because Arabs are the world's most numerous Semitic group, this hostility against them is literally anti-Semitic.)

'Villain of Choice'

In American television, writes Professor Shaheen, "the villain of choice today is the Arab." He also says: "To be an Arab in America today is to be an object of contempt and ridicule by television under the guise of entertainment. To me this anti-Arab image on entertainment manifests itself in the politics of America."[1]

Misconceptions

This media campaign fosters numerous misconceptions about Arabs and their prevailing religion, Islam. For example, although Arabs have lived for centuries in thriving metropolitan centers such as Rabat, Algiers, Alexandria, Cairo, Damascus, Jerusalem, Beirut, Mecca (Makkah) and Baghdad, and have built complex, civilized societies across the Arab world, as well as in Europe's Iberian Peninsula, many Westerners have been persuaded to believe that Arabs are typically uncultured nomads who live in desert tents.

Similarly, while many Americans regard OPEC — the Organization of Petroleum Exporting Countries — as synonymous with Arabs and the Arab world, and while the US media routinely blames Arabs whenever OPEC decides to raise oil prices, in fact six of the 13 OPEC member states are not Arab.

Also typically, American television and motion pictures often depict Arabs and Muslims, uniquely, as religious bigots, lacking any tolerance for the religious sensibilities of others. In fact, for much of history, Islam has been more tolerant of Christianity (and of Judaism) than *vice versa*. Moreover, it was Jewish Zionists who established Israel, in the "promised land" of Palestine, as a state exclusively for the "chosen people."

While the Arabic word "Allah" is often invoked in American films in a way designed to evoke derision and cynicism, conjuring an image of some weird pagan deity, in fact "Allah" is simply the Arabic word for God. Not only Arab Muslims, but Arab Christians and even Arab Jews, use this word as their term for God.

Although officially classified by US government agencies as "White" or "Caucasian," Arabs (and particularly Arab men) are sometimes depicted in American television and movies as Negroid blacks, reinforcing a derogatory image of Arabs as so-called "sand niggers."

"Terrorists" are active all over the world, in countries as diverse as Britain, Italy, Ireland, Rus-

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In Saudi Arabia Sindi served as a professor at the Institute of Diplomatic Studies (Jeddah), and as an assistant professor at King Abdulaziz University. In the United States he has taught at the University of California, Irvine, California State University in Pomona, Cerritos Junior College, and Fullerton Junior College.

This essay is adapted from the first chapter of his forthcoming book, *The Arabs and the West: The Contributions and the Inflictions* (1999).

sia, Germany, Spain, Japan, Israel, and the United States. (The terrorist record of the Jewish Defense League, for example, is well documented. In 1985 the FBI named the JDL as the second most active terrorist groups in the US.)[2] However, Hollywood has done much to encourage Americans to associate "terrorists" with Arabs (especially Palestinians), and Muslim "militants."

Arab Takeover?

Highly-publicized Arab purchases of some US corporations in the 1970s and 1980s set off hysterical cries in this country's periodical press and electronic media about the danger of Arabs allegedly "buying up" America. In reality, these purchases were unexceptional, no different than numerous other cross-border investments carried out routinely around the world over the last century. Actually, during the 1980s Canada, Britain, Germany, France, the Netherlands, Switzerland and Japan accounted for nearly 90 percent of direct foreign investment in the US. Direct foreign investment from OPEC member countries, the US Department of Commerce reported, accounted for less than one percent of the total.[3]

Jewish Power in Hollywood

Negative images of Arabs in American motion pictures are hardly surprising given the major role played by Jews and other supporters of Zionism in Hollywood. In his 1988 study, *An Empire of Their Own: How the Jews Invented Hollywood*, Jewish author Neal Gabler shows that Jews established all of the major American film studios, including Columbia, Metro-Goldwyn-Mayer, Warner Brothers, Paramount, Universal, and Twentieth-Century Fox. The American film industry, writes Gabler,[4]

> was founded... and operated by Eastern European Jews... And when sound movies commandeered the industry, Hollywood was invaded by a battalion of Jewish writers, mostly from the East. The most powerful talent agencies were run by Jews. Jewish lawyers transacted most of the industry's business and Jewish doctors ministered to the industry's sick. Above all, Jews produced the movies... All of which led F. Scott Fitzgerald to characterize Hollywood carpingly as "a Jewish holiday, a gentiles [sic] tragedy."

So rapidly did Jews come to dominate Hollywood that as early as 1921 Henry Ford's *Dearborn Independent* was moved to fulminate that American motion pictures are[5]

> Jew-controlled, not in spots only, not 50 percent merely, but entirely; with the natural consequence that now the world is in arms against the trivializing and demoralizing influences of that form of entertainment as presently managed ... As soon as the Jews gained control of the "movies," we had a movie problem, the consequences of which are not yet visible.

In his detailed 1994 study, *Sacred Chain: A History of the Jews*, New York University professor Norman F. Cantor, pointed out that Hollywood film production and distribution was "almost completely dominated in the first 50 years of its existence by immigrant Jews and is still dominated at its top level by Jews ... The last Gentile bastion in Hollywood, the Disney studio, came under Jewish executive leadership in the early 1990s."[6]

Jewish historian and journalist Jonathan J. Goldberg, makes a similar point in his 1996 survey, *Jewish Power: Inside the American Jewish Establishment*. He writes:[7]

> ... Jews are represented in the media business in numbers far out of proportion to their share of the population ... In a few key sectors of the media, notably among Hollywood studio executives, Jews are so numerically dominant that calling these businesses Jewish-controlled is little more than a statistical observation.
>
> Hollywood at the end of the twentieth century is still an industry with a pronounced ethnic tinge. Virtually all the senior executives at the major studios are Jews. Writers, producers, and to a lesser degree directors, are disproportionately Jews — one recent study showed the figure as high as 59 percent among top-grossing films.
>
> The combined weight of so many Jews in one of America's most lucrative and important industries gives the Jews of Hollywood a great deal of political power. They are a major source of money for Democratic candidates. The industry's informal patriarch, MCA chairman Lew Wasserman, wields tremendous personal clout in state and national politics ...

Hollywood's Jewish executives greeted the founding of Israel in 1948 with ecstasy. One Jewish film executive, Robert Blumofe, later recalled the euphoric mood of the time: "And suddenly Israel, even to the least Jewish of us, represented status of some sort. It meant that we did have a homeland. It meant that we did have an identity ... All of this was terribly, terribly uplifting."[8]

In the decades since, Hollywood has presented an image of Arabs that is often cruel and barbaric. Manifesting its support for Israel, and its opposition

would not have been necessary for the Palestinians to resort to violence to draw attention to their case.

Christian Apologists

Many non-Jews also help promote a distorted pro-Zionist and anti-Arab portrayal of the past and present on American television. This is especially true of the Christian fundamentalist "televangelists" — such as Pat Robertson, Jimmy Swaggert, Jim Bakker, Jerry Falwell, and Oral Roberts — who have dominated America's "religious" broadcasting. These passionate defenders of Israel and Zionism show no sympathy for the plight of fellow Christians under Zionist rule, but even castigate Christian and Muslim Palestinians for resisting Zionist oppression and the Jewish subjugation of their historic homeland. This is not only tragic, but ironic in light of the fact that Israel treats the Christians (and Muslims) under its rule essentially as second-class citizens.

Such apologists for Israel often engage in gross distortions of history. For example, some Christian televangelists cite alleged massacres of Hebrews in ancient times (portrayed as the equivalent of modern Israelis) at the hands of the Assyrians (who are portrayed as the equivalent of modern-day Arab Syrians), and at the hands of the Babylonians (portrayed as the equivalent of modern-day Arab Iraqis). Ignored, however, is any mention of the numerous ancient Hebrew massacres of Philistines (the ancestors of today's Palestinians), as reported in the Hebrew Bible (Old Testament). In the Sixth Chapter of the book of Joshua, for example, we read as follows: "And they [Hebrews] utterly destroyed all that was in the city, both man and woman, young and old, and ox and sheep and ass, with the edge of the sword."[18]

Pervasive Negative Images

In his detailed study, *The TV Arab*, Arab-American scholar Jack G. Shaheen — professor emeritus of broadcast journalism at Southern Illinois University — documents pervasive negative imagery of Arabs by all American television networks, and by practically all leading newscasters and personalities working for them. For this book, Dr. Shaheen examined more than 100 popular television programs, totaling nearly 200 episodes, and interviewed numerous television executives, producers, and writers. American television, concludes Dr. Shaheen — including popular entertainment, comedy, drama, documentaries, news, and even sports and religious and children's broadcasting — across the board has, at one time or another, presented distorted and demeaning images of Arabs.

In addition to Hollywood movies and scripted television programming, viewers can also find "humorous" Arab bashing on live, unscripted television broadcasting, even by prominent TV personalities. To get a laugh from a television talk show audience, Merv Griffin (who is not Jewish) once brazenly equated Arabs with animals: "If you lie down with Arabs, [you] get up with fleas." Once, referring to traditional Arab dress and fashion, Jewish television comedienne Joan Rivers laughingly told her viewers: "I can never tell if it's the wife or the husband because they're all in bedsheets." And Jewish comedian Alan King once disparagingly frowned when describing the traditional clothing of Sultan Qaboos of Oman, saying: "What the hell is he dressed up for? Oman's got eleven people and a goat."[19]

Even programming aimed at children has not been free of demeaning portrayals of Arabs. Among the popular animated cartoon characters who have fomented derogatory or hateful images of Arabs, Dr. Shaheen shows, have been Bugs Bunny, Yosemite Sam, Goofy, Woody Woodpecker, Popeye, Scooby-Doo, Heckle and Jeckle, Porky Pig, Plastic Man, Richy Rich, Pinky and the Brain, Animaniacs, and Duck Tales.

Pressing for Explanations

In interviews with American television executives, Dr. Shaheen pressed for an explanation for the hypocrisy and lack of decency and self-restraint in this pattern of Arab stereotyping on TV. Many of those questioned, he reports, were "embarrassed," and reluctantly acknowledged the widespread disparagement of Arabs, without, however, explaining the reasons for such prejudiced imagery.

Donn O'Brien, CBS vice president of broadcast standards, sheepishly admitted to Shaheen that he had never seen a "good Arab" on American television, and that Arabs are routinely presented as covetous desert rulers or as warmongers. "Arabs are rarely portrayed as good guys," acknowledged Frank Glicksman, a Jewish-American TV producer in Los Angeles. "I've never seen them portrayed as anything but heavies in melodrama. That, I feel, is unfair." Another Hollywood television producer, Don Brinkley, conceded: "The depiction of the Arab on television is generally horrendous." And George Watson, vice president of ABC News, admitted: "Arabs have not been seen to be as real, as close, or as tangible, either as individuals or as a group, as the Israelis ..."[20]

Not all television executives were as forthcoming, however. Jewish television producer Meta Rosenberg, for example, bluntly responded to Shaheen's inquiry by saying that she did not care about the Arabs, and considered the Arab-American community — which now numbers well over three mil-

lion — to be "insignificant." Shaheen also contacted Norman Lear, one of America's most successful and influential television producers. Among his popular and innovative hit shows have been "All in the Family," and "The Jeffersons." In none of his numerous productions, Shaheen notes, has this Jewish executive ever presented a humane Arab. Lear simply refused to meet with Shaheen, answer any of his multiple letters, or even talk to him by phone.[21]

More than a few of those who work in the media, including some Jews, have expressed concern over the pattern of Arab bashing in American motion pictures and television. Journalist John Cooley, for example, acknowledged that "no other ethnic group in America would willingly submit to what Arabs and Muslims in general have faced in the United States media."[22] Columnist Nicholas Von Hoffman, writing in the *Washington Post*, told readers that "no national, religious or cultural group... has been so massively and consistently vilified" as the Arabs. Jewish writer Meg Greenfield, a veteran *Washington Post* columnist, expressed the view that "there is a dehumanizing, circular process at work here. The caricature dehumanizes ... [But the caricature] is inspired and made acceptable by an earlier dehumanizing influence, namely an absence of feeling for who the Arabs are and where they have been." And Steve Bell of ABC News said simply: "The Arab is no doubt a current victim of stereotyping not only on television, but throughout the mass media in the United States."[23]

High Price of Speaking Out

Although criticism of specific Israeli policies is permissible in the United States, it is more or less forbidden to express fundamental criticism of the Zionist state, of America's basic policy of support for Israel, or of the Jewish-Zionist grip on the US media or America's political and academic life. (Remarkably, this is in contrast to the situation in Israel itself, where Jews and even Arab citizens of the Zionist state have much greater freedom than Americans publicly to criticize Zionism and Israeli policies.)

Prominent persons who dare to violate this prohibition are immediately castigated as "anti-Semitic" (that is, anti-Jewish), and pay a heavy price in damage to their reputations or careers. Politicians who publicly speak out against America's support for Zionism risk almost certain political ruin. Among the political or governmental figures whose careers were destroyed because they violated the powerful taboo have been US Senators William Fulbright, Adlai Stevenson III, and Charles Percy, Congressmen Paul McCloskey and Paul Findley, and Deputy Secretary of State George Ball.[24]

Those who merely "slip up" are obliged to recant.

Marlon Brando emphasizes a point to host Larry King during his much-discussed CNN television network interview, April 5, 1996. "I am very angry with some of the Jews," said the 72-year-old actor. "They know perfectly well what their responsibilities are ... Hollywood is run by Jews. It is owned by Jews, and they should have a greater sensitivity about the issue of people who are suffering." Similarly, in a 1979 *Playboy* magazine interview he said: "I was mad at the Jews in the business because they largely founded the industry ... You've seen every race besmirched, but you never saw an image of the kike. Because the Jews were ever watchful for that ..." Brando's career has included legendary roles in such films as "A Streetcar Named Desire," "Mutiny on the Bounty," "On the Waterfront," "The Ugly American," and "The Godfather."

Thus, Marlon Brando was promptly and severely chastised after criticizing Jewish Hollywood producers and executives for promoting vicious racist stereotyping of minorities. Even though what the well-known actor had said during an April 1996 broadcast interview with Larry King was demonstrably true, a short time later Brando was forced to issue a craven apology.

Sometimes the price for speaking out is more severe than the defaming of one's reputation or the ruin of one's career. On October 11, 1985, Alex Odeh, the West Coast regional director of the American-Arab Anti-Discrimination Committee, was killed in a bomb blast when he entered his group's office in Santa Ana, southern California. The previous evening the Palestinian-born Odeh had appeared on a local news show to present an Arab perspective on the Arab-Israeli conflict. The FBI announced that the Jewish Defense League (JDL) was responsible for the murder of Odeh, and at least two other terrorist incidents. The three JDL associates who were suspected of carrying out the killing fled to Israel to avoid punishment. No one has ever been tried for the murder of Alex Odeh.[25]

Hate Crimes

Unlike other minority groups in the United States, Arab-Americans have had to endure hostility not only from ignorant and prejudiced individuals, but in addition from powerful Jewish-Zionist elements in the mass media.

For one thing, television and print journalists often identify Arab-Americans or Muslim-Americans who are suspected of crimes by their ethnic or religious origin, a practice that incites already latent public prejudice and hatred. Thus one can find newspaper reports with headlines such as "Arabs Battle Police" or "Muslims are Arrested." Non-Arab criminal suspects are rarely, if ever, similarly identified by ethnic or religious origin.

Whenever acts of terrorism take place against the US or Israel, or the US or Israel is involved in military conflicts with Arab countries or groups, ordinary Arab-Americans become victims of hate.

As a result of the US-led military action against Iraq in late 1990 and January 1991, for example, hate crimes against Arab-Americans and Muslim-Americans, including arson, bombings, and assaults, tripled.[26] Incidents of harassment and physical attacks against Arab-Americans similarly increased across the country in the wake of the February 1993 bombing of the World Trade Center in New York City, and of the April 1995 Oklahoma City federal building bombing. Arab-Americans were targeted as if they were personally responsible for these terrorist attacks.

Immediately following the Oklahoma City bombing, some reporters, such as CNN's Wolf Blitzer, accused Arabs of this act of terrorism. Similarly, CBS newswoman Connie Chung declared: "US government sources told CBS News that [the bombing] has Middle East terrorism written all over it."[27] Even after Timothy McVeigh was arrested and indicted for the Oklahoma City bombing, *New York Times* columnist A. M. Rosenthal baldly asserted that "most other attacks against Americans came from the Middle East."[28]

As a result of such hasty and false accusations, in the wake of the Oklahoma City bombing there were 227 reported incidents of hostility, both violent and non-violet, against Arabs and Muslims across the US.[29] Men and women of Arab origin were insulted, threatened, cursed, picketed, spat on, and, in a few cases, physically attacked. Vandals broke into homes of Arab-Americans and destroyed property. Other hoodlums vandalized Arab-American businesses and other properties, spray-painting hateful slogans such as "Why don't you terrorists go back to your own country," "Get out of America," "You're not Americans," "You dirty Arabs," "You don't belong here," "Go back home," and "You will pay for this."[30]

In 1997, reports the Council on American-Islamic Relations (Washington, DC), there were 280 incidents of anti-Muslim violence, discrimination, stereotyping, bias and harassment last year in the United States. This is an increase of 18 percent in such incidents over the previous year.[31] The full scope of the and anxiety, fear and humiliation endured by individual Arab-Americans is obviously impossible to measure, but unquestionably many individual Arab-Americans have suffered in their personal, social, and professional lives, particularly if they are immigrants or first-generation citizens who (like this writer) speak English with an accent.[32]

Some Arab-Americans have chosen to endure such bigotry and prejudice in silence. Others have responded by returning to their countries of origin, or by denying or concealing their heritage. Quite a few have "Americanized" or "Westernized" their first and last names, in an effort to "pass" as southern- or eastern-Europeans. Early in his career acclaimed motion picture actor F. Murray Abraham (who received an "Oscar" for his role in "Amadeus"), sought to escape prejudice by hiding his Arab identity.

Ominous Implications

Summing up the deplorable situation, Professor Shaheen has stated:[33]

> Because Arabs and Arab civilization are held in contempt by many in Hollywood, many Americans and their political representatives have few if any positive feelings about Arabs. Their impressions are based in part on the clouded image of the TV screen ... Stereotyping tends to be self-perpetuating, providing not only information but ... "pictures in our heads." These pictures of Arabs reinforce and sharpen viewer prejudices. Television shows are entertainment, but they are also symbols ... A villain is needed in [television and motion picture] conflicts that pit good against evil. Today's villain is the Arab... depicted as the murderous white-slaver, the dope dealer, the fanatic ... To make matters worse ... America's TV image of the Arab is marketed throughout the world ...

Non-Jewish Americans are also victims of the Jewish-Zionist grip on America's motion picture and television industries, propagandistically manipulated by alien interests that foment artificial distrust and enmity between peoples who, objectively, have no conflicting interests.

The hostility and prejudice against Arabs and Muslims engendered by Hollywood and US television infects not only tens of millions of Americans,

but also hundreds of millions of credulous viewers worldwide. Such noxious propaganda over a period of decades inevitably has grave long-term consequences. This flood of ethnic-religious poison understandably produces deep resentment among hundreds of millions of Arabs and Muslims around the globe — creating a vast and growing reservoir of resentment and rage that one day will almost certainly erupt with terrible fury.

Notes

1. Jack G. Shaheen, *The TV Arab* (Bowling Green, Ohio: Bowling Green State Univ. Popular Press, 1984), p. 11; Quoted in: Richard H. Curtiss, A *Changing Image: American Perceptions of the Arab-Israeli Dispute* (Washington, DC: American Educational Trust, 1982), p. 153.
2. Mark Weber, *The Zionist Terror Network: Background and Operation of the Jewish Defense League and Other Criminal Zionist Groups* (Institute for Historical Review, 1993), p. 6.
3. J. G. Shaheen, *The TV Arab* (1984), p. 13.
4. Neal Gabler, *An Empire of Their Own: How the Jews Invented Hollywood* (New York: Doubleday [and Crown], 1988), pp. 1-2.
5. Quoted in: N. Gabler, *An Empire of Their Own* (1988), p. 277.
6. Norman F. Cantor, *Sacred Chain: A History of the Jews* (New York: HarperCollins, 1994), pp. 390, 401.
7. Jonathan J. Goldberg, *Jewish Power: Inside the American Jewish Establishment* (Addison-Wesley, 1996), pp. 280, 287-288. This book was reviewed in the March-April 1998 *Journal*, pp. 37-38.
8. Quoted in: N. Gabler, *An Empire of Their Own* (1988), p. 350.
9. Michael Parenti, *Make-Believe Media: The Politics of Entertainment* (New York: St. Martin's Press, 1992), p. 30.
10. Quoted in: M. Parenti, *Make-Believe Media*, p. 30.
11. Faisal Kutty, Bushira Yousuf, "Hollywood's View of Arabs, Muslims," *Toronto Star*, Sept. 14, 1998. Reprinted in "Other Voices" supplement to *The Washington Report on Middle East Affairs* (Washington, DC), December 1998, p. S-10.
12. Quoted in: Jack G. Shaheen, *The TV Arab* (1984), p. 7.
13. *1997 Britannica Book of the Year* (Chicago: Encyclopaedia Britannica), pp. 311, 739.
14. Quoted in: J. G. Shaheen, *The TV Arab* (1984), p. 127.
15. Norman F. Cantor, *Sacred Chain* (cited above), p. 401.
16. Quoted in: J. G. Shaheen, *The TV Arab* (1984), pp. 127-8.
17. Quoted in: Richard H. Curtiss, *A Changing Image: American Perceptions of the Arab-Israeli Dispute* (cited above), p. 145.
18. Joshua 6: 21-14. See also, for example, Exodus 32: 26-29; Numbers 21: 2-3, 31-35; Deuteronomy 2: 34-35, 3:6, 7: 1-5, 20: 13-17; Joshua 8: 24-29, 10: 28-40, 11: 7-8, 14, 21-23; 2 Kings 10: 17, 30. For more on this, see: Mohammad T. Mehdi, *Terrorism: Why America is the Target* (New York: New World Press, 1998), p. 66.
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21. J. G. Shaheen, *The TV Arab* (1984), pp. 127, 62.
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25. M. Weber, *The Zionist Terror Network* (1993), esp. pp. 5-6.
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27. Quoted in: Terry Allen, "Professional Arab-Bashing," *Covert Action Quarterly*, No. 53, Summer 1995, p. 20.
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29. T. Allen, "Professional Arab-Bashing," *Covert Action Quarterly*, Summer 1995, p. 21.
30. Ann Talamus, "War in the Gulf, Repression at Home: FBI Targets Arab-Americans" *Covert Action Quarterly*, No. 36, Spring 1991, pp. 4-8; R. Wormser, *American Islam* (cited above), p. 4.
31. F. Kutty, B. Yousuf, "Hollywood's View of Arabs, Muslims," *Toronto Star*, Sept. 14, 1998 (cited above).
32. As an Arab I have faced ethnic-based hostility, from both Jews and Christians, in my academic career. During the 1980s and 1990s, when I taught at four different southern California universities and colleges, I was denied promotion.
33. Quoted in: R. H. Curtiss, A *Changing Image* (cited above), p. 153.

Renewal From the Bottom

"When I look back on the process of history, I see this written over every page, that the nations are renewed from the bottom, not from the top; that the genius which springs from the ranks of the unknown is the genius which renews the youth and energy of the people. The utility, the vitality, the fruitage of life does not come from the top to the bottom, it comes, like the natural growth of a great tree, from the soil, up through the trunk into the branches to the foliage and the fruit."

— *Woodrow Wilson*

'Culture War' Profile

Subverting the Disney Legacy

How Michael Eisner Has Transformed the 'Magic Kingdom'

MARK WEBER

For more than 40 years, the company founded and built by Walt Disney offered popular, well-crafted entertainment that upheld American values and traditions. Its films and television programming — even if sometimes sugary — epitomized, to use the much-mocked phrase, wholesome family entertainment.

It was the work largely of one man, Walter Elias Disney (1901-1966), a gifted illustrator, brilliant filmmaker and genial entrepreneur who left a lasting mark on American popular culture. His cartoon characters, animated films, and amusement parks, are recognized around the world.

In 1928 he launched the beloved Mickey Mouse character in an animated film, "Steamboat Willie," that became an immediate hit. In the decades that followed, Disney dominated animation art with such innovative and hugely popular films as "Snow White and the Seven Dwarfs" (1937), "Pinocchio" (1940), "Fantasia" (1940), and "Bambi" (1942). He also oversaw the production of such enduring feature films as "Treasure Island" (1950), "Robin Hood" (1952), "20,000 Leagues Under the Sea" (1954), "The Swiss Family Robinson" (1960), "The Absent-Minded Professor" (1960), and "Mary Poppins" (1964).

Politically conservative and ardently anti-Communist, the hard-working Disney was habitually involved in every stage of production and management. He and his work were honored with 39 Academy Awards, and hundreds of other awards and tributes.

Under New Management

A period of stagnation that followed the founder's death came to an end in September 1984 when Michael Eisner became the Disney company's Chairman and Chief Executive Officer. Eisner moved quickly to install fellow Jews in top positions throughout the Disney operation, and soon Hollywood's last gentile-run studio passed into Jewish hands.

As media critic Michael Medved has pointed out, "The famous Disney organization, which was founded by Walt Disney, a gentile Midwesterner who allegedly harbored anti-Semitic attitudes, now features Jewish personnel in nearly all its most powerful positions." ("Jews Run Hollywood. So What?," *Moment* magazine, August 1996.) Under the new management, Disney company sales and profits soared, and the revitalized company reclaimed a leading place in the entertainment world.

A Mighty Media Empire

With its acquisition in 1995 of Capital Cities/ABC, Disney became the world's largest entertainment company. The Walt Disney Company today is a sprawling and highly profitable international business empire. (Revenue for fiscal year 1998 was $23 billion, and net income $1.9 billion.) With major holdings in film, television, radio and publishing, the company has a tremendous impact on the mindset and behavior of hundreds of millions around the globe.

Through Walt Disney Pictures (headed by Joe Roth), Touchstone Pictures, Hollywood Pictures, Miramax (run by the Weinstein brothers), and Caravan Pictures, it is one of the world's largest film producers and distributors.

Through the 1995 merger, Disney acquired the ABC Television network, which owns ten television stations outright. It also has 225 affiliated TV stations in the United States, and is part owner of several European television companies. Among its other TV holdings are Walt Disney Television, Touchstone Television, and Buena Vista Television. Disney also controls three major cable television networks with more than 100 million subscribers: ESPN (headed by Steven Bornstein), Lifetime Television, and Arts & Entertainment (A&E and the History Channel).

Through its 1995 ABC acquisition, Disney owns 26 AM and FM radio stations, and has more than 3,300 ABC radio affiliates. The company also owns daily newspapers and glossy consumer magazines (including *Discover*), and Hyperion Press book publishers.

In addition to Disneyland — the "Magic Kingdom" amusement park in southern California opened by Walt Disney in 1955 — the company today owns Disney World (Florida), Epcot Center, Tokyo Disneyland, and Euro Disney (France), as well as the "Mighty Ducks" hockey team and the

"Anaheim Angels" baseball team. Each year Disney also sells well over a billion dollars worth of consumer products — toys, books and clothing — through more than 500 Disney stores.

Wealthy and Machiavellian

Michael D. Eisner, born in 1942 into a well-to-do Jewish family, was raised on Manhattan's Upper East Side and educated in private schools. His father was a Harvard lawyer who served as a high-ranking official in President Eisenhower's administration.

As Disney chairman, Eisner has been fabulously — some might say obscenely — compensated. His annual base salary of $750,000 is only a small portion of his Disney income, which is mostly from stock option profits. In 1993, for example, Eisner's total compensation was a staggering $203 million, while in 1997 he exercised options on 21.9 million shares for a profit of $550 million.

Since 1984, chairman Eisner has received nearly *$1 billion* from Disney, including base salary, bonuses, and stock options (*Los Angeles Times*, Dec. 4, 1997). In January 1997 he signed a ten-year extension contract with the company valued at some $200 million.

Eisner has cultivated a public image of himself as friendly, trustworthy, and even boyish. But those who know him well regard him as treacherous and Machiavellian. David Geffen, a fellow Hollywood mogul who has known Eisner well for years, said of him in a 1995 interview: "Michael is a liar. And anyone who has dealt with him, genuinely dealt with him, knows he's a liar."

Cultural Revolution

Since 1984, Michael Eisner and his colleagues have refashioned Hollywood's most culturally conservative and family-oriented studio into one of its most culturally seditious and anti-traditional. In doing so, they betrayed the founder's legacy, degraded his values, and demeaned the company's defining spirit.

Under Eisner's direction, the Disney company has turned out motion pictures packed with graphic violence and killing (such as "Pulp Fiction"), as well as rock music albums loaded with gross obscenities (such as "Insane Clown Posse" by "The Great Malenko" "hip hop" band).

Even *Commentary*, the magazine of the American Jewish Committee (March 1998), was moved to lament: "If the old Disney tells us something inspiriting about who we were not so very long ago, the new and even more hugely lucrative Disney is just another signpost marking our long, steep cultural descent."

Disney chief Michael Eisner

'Pink Triangle' Disney

While support for homosexuals has been widespread in Hollywood for years, under Eisner the Disney company — in the words of the American Family Association — has become "one of the leading promoters of the homosexual lifestyle, as well as the homosexual political and social agenda in America today." Eisner himself is a board member of "Hollywood Supporters," an influential and aggressive homosexual advocacy organization. The Disney company advertises in homosexual publications such as *Out* magazine, and has given financial support to at least one benefit for the "National Gay and Lesbian Task Force."

In 1996, actress Ellen DeGeneres "came out" as openly homosexual, both personally and as the lead character on the "Ellen" sitcom series, broadcast on the Eisner-controlled ABC television network. Eisner introduced insurance benefits for same-gender partners of Disney's homosexual employees. For some years now, he has sanctioned "Gay Day" at Disney World, an event that each year draws throngs of boisterous "in your face" homosexuals.

"In the interest of full disclosure," quipped *Boston Herald* columnist Don Feder, "Disney should change its corporate logo to show a pink triangle flying over Cinderella's castle." He went on to refer to Disneyland as "The Magic Kink-dom."

Harvey Weinstein, center, president of Miramax Films, with Abe Foxman, second from right, national director of the Anti-Defamation League, and Howard Berkowitz, far right, ADL national chairman, at a preview screening in New York of the new Italian film "Life is Beautiful." At the far left is Robert Benigni, star, director and co-screenwriter of the Holocaust "comic fable," released by Miramax (a Disney subsidiary), with his wife and co-star, Nicoletta Braschi.

Assault Against Christianity

Under Eisner, the Disney company has waged a "cultural war" against Christianity, scorning the religious sensibilities of the vast majority of Americans.

In a 1995 statement, the American Catholic Lawyers Association indignantly declared

> We all remember the Disney Company from the days when it produced films your children could actually watch without losing their innocence — films which showed a decent respect for Christianity and Christian values. But that was before Mr. Michael Eisner took the helm of the Disney conglomerate. Now the Disney Company has joined the rest of Hollywood in obsessively attacking the Catholic Church and pumping R-rated filth into our culture — under cover of its subsidiary, Miramax Films, whose co-chairmen are Bob and Harvey Weinstein.

A particularly offensive example of the Eisner/Disney assault is "Priest," a 1995 motion picture released by the company's Miramax subsidiary. It tells the story of four Roman Catholic clergymen: one is homosexual, another is alcoholic, a third has a mistress, and the fourth is insane.

One of the strongest voices protesting this movie, and Disney's anti-Christian productions generally, has been that of the Catholic League for Religious and Civil Rights, a New York-based civil rights organization. "Priest," said League president William Donahue, "displays the most profound hostility to the Catholic Church that I have seen in the last 15 years of reviewing movies." Eisner, Donahue added, would never approve a film that similarly portrays depraved Jewish rabbis or morally bankrupt homosexuals, or which contains cruel caricatures of African-Americans.

Anti-Arab

Reflecting the Zionist sentiments of its top management, the Eisner-run Disney company has produced a number of anti-Arab motion pictures in recent years. In a 1994 movie, "The Return of Jafar," for example, hook-nosed Arabs are referred to as "desert skunks." "The Father of the Bride, Part II" (1995), includes a loathsome Arab-American character named Habib (played, ironically, by Eugene Levy). "Kazaam" (1996), produced by Disney's Touchstone pictures, includes an assortment of villainous Arab characters, including a black marketer named Malik. Other recent anti-Arab Disney films include "In the Army Now" and "GI Jane."

In August 1996 the American-Arab Anti-Discrimination Committee organized a demonstration outside the Disney studios to protest the company's pattern of anti-Arab productions.

White America Under Fire

For some years now, Hollywood and American television have churned out numerous *films and* television productions that distort European-American history and disparage white America's racial-cultural heritage. Under Eisner, Disney has moved to the forefront of this "politically correct" assault.

Among the recent Disney films that misrepresent and malign America's European heritage has been "Pocahontas," a 1995 animated film that portrays Indians ("native Americans") as liberated, nature-loving, wise and noble, while depicting Europeans as narrow-minded, ignorant, bigoted and greedy.

Under the "Hollywood Records" label, Eisner/Disney has issued CD albums with anti-white lyrics, including one by black "rap" singer "Prince Akeem," who blames black poverty on a "white conspiracy." In April 1996 Eisner fired New York City's most popular radio talk show host, Bob Grant, from his job at Disney-owned WABC for allegedly white racist rhetoric.

'Economic War'

Some of the millions of Americans whom Eisner and his colleagues have affronted are fighting back. Most notably, the nation's two largest Christian groups — the Roman Catholics and the Southern

Baptists — have declared "economic war" against Eisner/Disney.

In 1996 the Catholic League for Religious and Civil Rights announced a "nationwide charge against Disney, making use of every legal means available — from boycotts to stockholder revolts," to pressure the company into ending its hostility to Christianity and Catholicism. Roman Catholic dioceses across the country and the Catholic fraternal association Knights of Columbus sold off millions of dollars in Disney stock.

The Southern Baptists — with 16 million members, the largest Protestant denomination in the United States — voted overwhelmingly in 1996 and again in 1997 to boycott Disney films and products. The group cited the company's trashing of traditional and family values, and in particular its support for homosexuality.

The Assemblies of God church — an evangelical Christian denomination with 2.5 million members — launched its own anti-Disney boycott campaign in 1996. It criticized the company for "abandoning the commitment to strong moral values."

Such boycott efforts seem to have had little lasting impact, however, because Disney company products and services are so widely available, often under non-Disney labels, because pre-Eisner Disney images are still so beloved, and, more generally, because of public apathy.

Seductive and Dangerous

Because Eisner and the others who run the motion picture and television industries are able to shape the public's barely conscious basic assumptions about life and society, thereby profoundly influencing the thinking and actions of millions, they wield greater power than even our elected lawmakers.

A lust for profits does not adequately explain the social-cultural agenda of Eisner and the others who control the American media. Rather, they seem driven by priorities that are fundamentally hostile to this nation's most vital traditions and basic values.

Precisely because the Eisners of Hollywood and New York beguilingly pose as friends, they are more insidious, and ultimately more dangerous, than even a military threat from a foreign power.

Eisner's transformation of Disney parallels, and contributes to, the cultural, social and political transformation of the United States as a whole. Like America's political leaders, Eisner and his Disney colleagues reassuringly display familiar symbols and trademarks from an earlier era, exploiting reputations and good-will painstakingly built up over decades. Those who patronize Disney are reassured that such beloved symbols as Mickey Mouse and Snow White are still in place, just as millions of credulous Americans are reassured about the future of the United States because such icons as the American flag and the US Constitution are still in place. But in each case, the spirit that gave life to these venerable symbols has been driven out by a very different one — a spirit that has not yet dared to show its real face, or speak its real name.

A New Meritocracy

"By the 1970s, the principal television news producers and editors were also Jews — Fred Friendly and Richard Salant at CBS, Reuven Frank at NBC, Avram Westin at ABC. In whichever form of expression or communication, the public idiom by then manifestly had ceased to be a province of an Old American elite. It belonged to a new meritocracy."

— Howard M. Sacher, *A History of the Jews in America* (New York: Alfred A. Knopf, 1992), p. 773.

'Smartest People'

"I think Jews are the smartest people in the world," says film director Rob Reiner ("A Few Good Men," "When Harry Met Sally"). "For thousands of years, they didn't have a homeland. They got kicked out of places. They had to live by their wits, so they always stressed education.

"Because we are the smartest people in the world," Reiner adds, "we are also the most hated. People feel threatened. We're the smartest group of people, and yet we're the lawyers, the doctors, the bankers. We've risen to high levels in society and that's resented."

With regard to the film industry, Reiner goes one to say, "it's all run by Jews, even Disney."

— Quoted by Paul Freeman in *Jewish Bulletin of Northern California*, Dec. 4, 1992, pp. 38, 40.

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Disinformation

The Big Hollywood Lie: Denying that Jews Control the Film Business

When country singer Dolly Parton told *Vogue* magazine a couple of months ago that her idea for a TV series about a country singer who becomes a gospel singer was turned down by Hollywood, she said that "everyone's afraid to touch anything that religious because most of the people out here are Jewish, and it's a frightening thing for them to promote Christianity." Truer words were never spoken.

But the ADL's chief troublemaker, Abe Foxman, immediately flew into one of his by-now tiresome furies and fired off a letter (which he made available to the news media, of course) to Dolly, scolding her for her innocent, honest comment. Foxman charged that Ms. Parton was invoking "the old antisemitic stereotype of Jewish control of Hollywood and hostility toward Christianity." He did not, however, directly contradict her or deny that Hollywood is controlled by his fellow Jews.

Being the nice person she is and knowing on which side her bread is buttered, Dolly dutifully and publicly apologized. She wrote to Foxman, "I regret that my words could have conjured up an impression of Jewish 'control' of Hollywood." Ever the arrogant, whining bully, Foxman accepted Ms. Parton's atonement, informing the media that is was a "refreshing capitulation." And the Hollywood lie lives on.

The Jewish denial that Hollywood is controlled by Jews is a great lie which can be attested to by anyone who has ever been associated with the film industry. Here is but one example.

In the late 1970s, *New American View* editor Victor Marchetti was working as a screenwriter on a spy movie. The producer, the director, Marchetti's agent and just about everyone else was Jewish. The proposed film was shopped around to several major studios. All the executives at all the studios with whom the project team met, with one exception — Alan Ladd, Jr., then head of 20th Century Fox — were Jewish.

At one meeting, at MCA-Universal (the studio which produced "Schindler's List"), the discussion was interrupted when a latecomer entered the studio head's office and took a seat next to Marchetti. He was a little, nondescript person who seemed out of place in the production meeting. The studio head halted the discussion and, turning to the little man, asked if he had any problems with the project after having read the treatment, an abbreviated script. The man, speaking with a foreign accent, said no, smiled at Marchetti, and departed.

"Who is he?" Marchetti asked the studio head.

The powerful Hollywood boss answered, "He's an Israeli. I just wanted to make sure there was nothing in this movie that he would not like." As the meeting continued, Marchetti began to count noses. Of the nine people in the office, Marchetti was the only non-Jew. It reminded him of many meetings he had attended in the publishing world in New York, where often he had been the only Gentile out of a dozen or more people discussing a book project.

Marchetti's Jewish agent leaned over and asked in a whisper, "What are you thinking about?"

"Everybody in the room is Jewish except me." "Forget about that," the agent said. "You just better hope that your Jews are smarter than the studio's. We're talking big bucks."

Since then, Marchetti has had several other involvements with the Hollywood movie crowd. It was always the same. The Jews were, and remain, in control of Tinsel Town. To say otherwise is to lie.

It is bad enough when a group representing less than three percent of the American population — and many of whose members have a self-proclaimed first loyalty to a foreign nation — should be in control of so many of America's cultural, financial and governmental institutions. But it is positively insulting for them to deny their influence and power — particularly when they themselves are continually boasting in their own circles about their "overrepresentation" in these fields. And it is absolutely infuriating when this denial reaches the point that non-Jews are attacked by Jewish agitators and Zionist zealots for stating obvious facts and truth.

Most Americans have always been suspicious of too much power in too few hands. That's what the Constitution is all about. And that is why we have never trusted elitist groups which have tried to dictate to us. So, if we don't trust the old-line establishment, the old elite, why should we not be suspicious of the new elite — the Jewish establishment — and its excessive power in America.

This essay is reprinted from the April 1, 1994, issue of *New American View*, a newsletter edited by Victor Marchetti. (It is no longer published.) Marchetti served for 14 years with the CIA, where he rose to be executive assistant to the deputy director. His book, *The CIA and the Cult of Intelligence*, co-authored with John Marks, was the first critical account of the agency written by an insider. Marchetti's presentation at the Ninth IHR Conference, "Propaganda and Disinformation: How the CIA Manufactures History," was published in the Fall 1989 *Journal of Historical Review*.

Holocaust Survivor Memoir Exposed as Fraud

A Holocaust survivor memoir that has received prestigious literary awards and lavish praise has been exposed as a hoax.

In *Fragments: Memories of a Wartime Childhood*, Binjamin Wilkomirski describes his ordeal as an infant in the Jewish ghetto of Riga (Latvia), where his earliest memory is of seeing his father being killed. Wilkomirski also tells how he survived the terrible rigors of wartime internment, at the age of three or four, in the German-run concentration camps of Majdanek and Auschwitz.

First published in German in 1995, *Fragments* has been translated into twelve languages. In Switzerland, the country where Wilkomirski lives, the book has been a major best-seller. Two documentary films and numerous personal appearances by the author in schools throughout the country have helped promote the memoir.

The American edition was published by Schocken, an imprint of Random House, which heavily promoted the book with teachers' study guides and other supplementary materials.

Jewish groups and major American newspapers have warmly praised Fragments. The *New York Times* called it "stunning," and the *Los Angeles Times* lauded it as a "classic first-hand account of the Holocaust." It received the 1996 National Jewish Book Award for Autobiography and Memoir, while in Britain it was awarded the Jewish Quarterly Literary Prize, and in France the Prix Memoire de la Shoah.

The US Holocaust Memorial Museum in Washington, DC — a federal government agency — was so impressed that it sent Wilkomirski on a six-city United States fund-raising tour last fall.

This past summer, though, compelling evidence came to light exposing Wilkomirski's memoir as an literary hoax.

Although he claims to have been born in Latvia in 1939, and to have arrived in Switzerland in 1947 or 1948, Swiss legal records show that he was actually born in Switzerland in February 1941, the son of an unwed woman, Yvette Grosjean. The infant was then adopted and raised by the Doessekkers, a middle-class Zurich couple. Jewish author Daniel Ganzfried, writing in the Swiss weekly *Weltwoche*, also reports that he has found a 1946 photo of the young Bruno Doessekker (Wilkomirski) in the garden of his adoptive parents.

Comparisons have been drawn between Wilkomirski's *Fragments* and *The Painted Bird*, the supposedly autobiographical "Holocaust memoir" by prominent literary figure Jerzy Kosinksi that turned out to be fraudulent.

Binjamin Wilkomirski

Reaction by Jewish Holocaust scholars to the new revelations has been instructive, because they seem more concerned about propagandistic impact than about historical truth. Their primary regret seems merely to be that the fraud has been detected, not that it was perpetrated.

In an essay published in a major Canadian newspaper (*Ottawa Citizen*, Nov. 18, 1998), Jewish writer Judith Shulevitz arrogantly argued that it doesn't really matter much if *Fragments* is authentic. Her main misgiving, apparently, is that the deceit was not more adroit: "I can't help wishing Wilkomirksi-Doesseker *[sic]* had been more subtle in his efforts at deception, and produced the magnificent fraud world literature deserves."

Deborah Dwork, director of the Center for Holocaust Studies at Clark University (Worcester, Mass.), and co-author of *Auschwitz: 1270 to the Present* (Yale Univ. Press, 1996), agrees that *Fragments* now appears to be fraudulent. At the same time, though, she expressed sympathy for Wilkomirski, saying that when she met him he appeared "to be a deeply scarred man." Amazingly, Dwork does not blame him for the imposture, "because she believes in his identity." Instead, she takes the publishers to task for having "exploited" Wilkomirski. (*New York Times*, Nov. 3, 1998).

Deborah Lipstadt, author of the anti-revisionist polemic *Denying the Holocaust*, has assigned *Fragments* in her Emory University class on Holocaust memoirs. When confronted with evidence that it is a fraud, she commented that the new revelations "might complicate matters somewhat, but [the work] is still powerful."

Daniel Ganzfried reports that Jews have complained to him that even if *Fragments* is a fraud, his exposé is dangerously aiding "those who deny the Holocaust."

American Jewish writer Howard Weiss makes a similar point in an essay published in the Chicago *Jewish Star* (Oct. 9-29, 1998):

> Presenting a fictional account of the Holocaust as factual only provides ammunition to those who already deny that the horrors of Nazism and the death camps ever even happened. If one account is untrue, the deniers' reasoning goes, how can we be sure any survivors

> accounts are true ... Perhaps no one was ready to question the authenticity of the [Wilkomirski] account because just about anything concerning the Holocaust becomes sacrosanct.

Wilkomirski himself has responded to the new revelations by going into hiding, although he did issue a defiant statement describing the climate of discussion about his memoir as a "poisonous" atmosphere of "totalitarian judgment and criticism."

— *M. W.*

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Points of Friction

JOSEPH SOBRAN

Free Speech (Slightly Abridged)

If there is one fact about Hollywood that is beyond dispute, it's that the film industry is largely "owned by Jews," as Marlon Brando put it in an interview with (Jewish) Larry King [April 5, 1996]. You know the rest: Brando immediately learned that even so obvious a truth is unmentionable and apologized in tears. The apology made his point better than his first statement had, and the attacks continued even after he'd groveled. Some of his accusers implied that there are no Jews to speak of in Hollywood. Temperate discussion of the argument he'd been trying to make was simply impossible.

At about the same time, another Jewish firestorm stopped publication of a new biography of Joseph Goebbels by the controversial historian David Irving, an outspoken skeptic about the received version of World War II and the Holocaust.

The uproar, which included death threats, caused St. Martin's Press to break its contract with Irving and to denounce his book as "repellent" — a judgment that had somehow never occurred to St. Martin's until pressure was applied. The London *Times* [April 5, 1996] ascribed the cancellation to "Jewish pressure," a plain assertion nowhere to be found in the American press. *Time* magazine [April 15, 1996] piously called the book "offensive to believers of all stripes," as if Seventh Day Adventists, Hindus, and Buddhists had also taken umbrage. "Offensive" books should not be published, it seems. It's edifying to find this doctrine promoted by Time-Warner, a sewer of cultural ordure.

What is unsettling about this episode is that it offers more evidence of the tightening noose on public opinion. I used to enjoy the feeling that a variety of viewpoints was always available in this country, that one could pick and choose among them. But this is no longer the case. We seem to be enmeshed in a series of one-sided controversies where Jewish interests are concerned. When the Jewish establishment takes a position on a subject, it's heatedly asserted in all the major media, and little may be said on the other side.

Joseph Sobran

You are left to wonder why there *is* another side. The denunciations of Irving's book were well-nigh unanimous, leaving you curious as to whether he or anyone else could write a long book using primary sources without having anything at all worth reading and taking into account. The study of history is a complicated process and always involves a lot of sifting. Nobody ever has the whole truth about the past; everybody has a greater or lesser share. Any errors in Irving's book could presumably have been corrected in the usual way, by the criticism of other historians. But people who hadn't read the book were determined not to let it get to that point. The public must not be allowed to see it at all.

True, Irving's book can still be taken up by other publishers — the further from New York, the more safely. But Jewish pressure and power have become a troubling and menacing factor in American public discussion. In several other Western countries it is now actually illegal to question whether the Nazi regime tried to exterminate the Jews, and Irving himself has been singled out for prosecution under the Holocaust laws. The Israeli writer Amos Elon has remarked on how strange it is, even in Israel, that a historical fact should be treated as religious dogma, and its denial as blasphemy. It's become problematic for anyone to say the Holocaust *did* happen, since denial or even doubt invites legal and extralegal penalties.

The Holocaust laws are only the extreme and explicit cases of a more general climate of implicit thought control. Not only principled criticism of Israel, but the mere statement of certain scandalous but indisputable facts about it is kept out of the

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mainstream media.

It isn't that Israel lags a little behind Western standards of justice; it doesn't even *aspire* to those standards. Equality for non-Jews would mean the virtual abolition of Israel.

But Jewish propagandists insist that Israel is "an integral part of the West," an ally, asset, and beleaguered sister democracy of the United States — even though it denies, in principle and in practice, that all men are created equal.

In other countries Zionist Jews claim for themselves the equal rights they refuse to extend to others in the Jewish state. Their famous "liberalism" is merely a tactic for use where Jews are a minority — a way of disarming gentile nationalism while preserving their own.

One index of a group's power is its ability to impose a double standard in its own favor. By this measure, the Jewish establishment is very powerful indeed. We've come to accept its routine censorship of discussion in America. Nobody dares say that something is amiss when a publisher is intimidated into canceling publication of a book. In fact, I didn't notice a single expression of alarm about the threats of death.

Double Standard

The *Weekly Standard*, the new voice of Respectable Conservatism, keeps showing its true colors. A recent book review by one Frederic Raphael flays T. S. Eliot for anti-Semitism and winds up making a wider and equally bitter attack on Christendom itself. I've often wondered just what "anti-Semitism" means nowadays. I should have known the answer. It means Christianity.

Reviewing a new study of Eliot by a British Jew named Anthony Julius, Raphael observes that the whole history of Jewish-Christian relations is "a long story of one-sided malevolence," beginning with "the Fathers of the Church," infecting all of Western European culture, and culminating in the Holocaust. Anti-Semitism, according to Raphael, informs "the whole language of Western thought." (If so, why single out Eliot?)

Raphael doesn't state the practical conclusion, but it's obvious enough: *Christianity must be destroyed.* If its whole tendency is to produce mass murder, if it reached it's only natural fulfillment at Auschwitz, what other inference is possible?

This is a widely held view among Jews, who have rarely condemned the Communist persecution of Christianity in the tones they reserve for the Nazi persecution of Jews; but it is generally felt imprudent to say it openly to a Christian majority. The old European phrase "Jewish Bolshevism" indicated keen popular awareness of the animus behind the Soviet regime's mass murders of priests, who were hardly "capitalists"; and equating Jewry with Communism was no more unfair than equating Christendom with Nazism.

Jewish hatred of Christianity still surfaces now and then; a few years ago another neoconservative magazine, *Commentary*, ran long diatribes blaming the Holocaust on Christianity — one by the fanatical Hyam Maccoby, who wrote a book to the same effect. Many Jewish readers wrote in to express their fervent agreement and their delighted surprise that someone would put their thoughts in print. "Messianic" Jews — Jewish Christians — are the object of special loathing in the Jewish community and forfeit the normal right of Jews to Israeli citizenship.

The hatred of Christianity is enshrined in the tax-supported National Holocaust Museum in Washington. Museum tours begin with a short film on the origins of anti-Semitism, which it traces to the Gospels — a frequent theme in intramural Jewish writing. When some Christians objected to the film three years ago, Alan Keyes, the recent presidential candidate, wrote a piece in the *Washington Times* defending the charge as essentially true.

The truth is that the Gospels show the Jewish leaders and the Jewish mob as seeking Christ's death, but hardly the Jews as a whole; the Gospels were largely written by Jews, and many if not most of the first Christians were Greek-speaking Jews. Does anyone deny that the Jewish establishment was hostile to Christianity? That hostility forms the background of the Acts of the Apostles, where the early Christians are constantly shown as seeking secrecy "for fear of the Jews." No matter how fiercely the accuracy of the New Testament is attacked, it is hard to explain why all this would have been invented if the Jews had been generally tolerant of the Christian community.

The "long story of one-sided malevolence" is further complicated by the obscene fables of Christ in the Talmud and later Jewish literature. Yet Jews have generally migrated to Christian lands and found tolerance in them. It's hardly credible that they would have chosen to live in countries where they were singled out for hatred.

Christians have sometimes treated Jews shamefully; but they are ashamed of this precisely because it is un-Christian. If hating Jews were compatible with Christianity, Jewish charges of anti-Semitism would carry no sting. In point of fact, Jews have become skillful at "working" the Christian conscience and instilling a guilt they seldom feel about their own treatment of Christians where Jews have had the upper hand, as in Israel today. How many Jews have called on their Israeli brethren to treat Christians as equals?

It is not "malevolence" that is one-sided, but guilt. Christians are judged by Christian standards, and are condemned; Jews are judged by Jewish standards, and are excused. This double standard is implicit in nearly all contemporary Jewish-Christian "dialogue," and forms the unspoken ground rules of the outwardly cordial relations between Christian conservatives and Jewish neoconservatives.

The ancient Jewish hostility is also happily diluted by humanity. It would be unfair and unrealistic to suggest that most Jews hate Christians in America. They have too many Christian friends and even, with the increase of intermarriage, relatives; in fact, half of American Jews now marry gentiles. Ordinary decency, kindness, and practical need have a pleasant way of qualifying abstract principles. Sometimes love does conquer all.

But there is little in the roots of Jewish tradition to encourage respect for Christianity as such, and a great deal to discourage it. Even the most well-meaning Jews are noticeably reserved about saying anything in direct praise of Christianity, just as the most malevolent are inhibited by their minority status from expressing their hatred. The Jew who speaks well of Christianity earns contempt within his own community; the Jew who dares to speak ill of it earns admiration for his courage.

This is the admiration Raphael is bidding for. The notable fact is that his attack on a Christian cultural icon, and the entire Christian tradition, has found a welcome in *The Weekly Standard*, which it striving to be the new voice of American conservatism, and not just the "neo" kind. Apparently the goyish readership isn't expected to take offense, or even to notice. Far from fearing anti-Semitism, the neoconservatives take for granted that Christian enmity toward Jews is too far gone to be rekindled — that any malevolence is indeed one-sided, and no longer has anything to fear.

While neoconservatives seek to make alliances with the pro-Israel Christian Right, and even defend people like Pat Robertson against charges of anti-Semitism leveled by other Jews, you will search their writing in vain for a good word about Christianity itself, which has apparently made no positive contribution to Western culture that might redeem it from its genocidal essence. Temporary alliances with Christians in no way imply respect for the Christian religion.

The few neoconservatives who credit Christianity with any virtues ascribe them solely to its Jewish roots. In their view, Jesus Christ added nothing worthwhile to the world. In Israel, where Jews may

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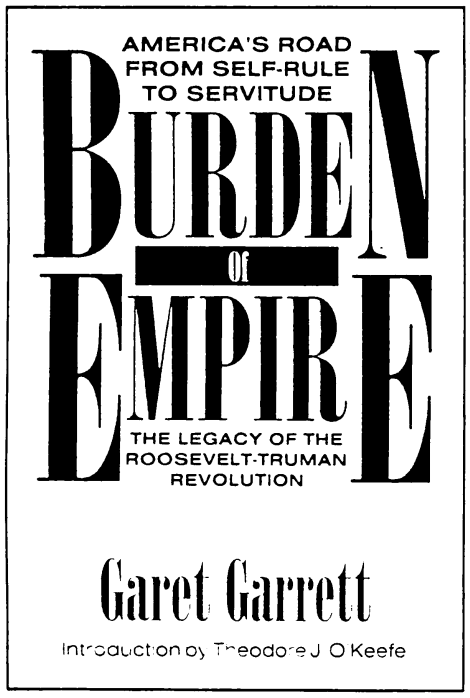
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speak less guardedly, Christians are called "idolators." A few years ago the first performance of Handel's *Messiah* in Israel was fiercely protested: the work consists mostly of Old Testament verses prophesying Jesus.

All this may come as a shock to those Christians who, cooing about the "Judaeo-Christian tradition," assume that their neocon friends reciprocate their warm sentiments and share their basic attitudes on morality. Most neocons are indifferent or faintly derisive toward "social issues" and voice few objections to legal abortion. Their passion is for foreign policy and American global hegemony, directed always to the welfare of Israel.

For the time being, the deep and abiding Jewish hostility to Christianity is complicated by the immediate Islamic threat to Israel. This requires the solicitation of Christian support for the Jewish state, which, however, never goes so far as to allow concessions to Christians in Israel, where non-Jews can never be full citizens. One of the most remarkable successes of Zionist propaganda has been its ability to distract attention from the direct opposition of Israeli principles to American and Christian principles of law and justice. In fact, almost nobody in the conservative movement has pointed out that American Jewry supports in Israel the very racial inequalities it denounces in America.

At the same time, the neocons are alarmed by the more open hostility to Christian culture of Jews in Hollywood and the New York-Washington media. They see no reason to antagonize the goyim while Israel's fate is at stake.

The most notable feature of the neocon attack on Pat Buchanan this winter was that Israel was barely mentioned, except in coded allusions to "isolationism" — though Israel was uppermost, as always, in the minds of the powerful and vocal Jews who wanted to destroy him. Buchanan was above all an outspoken advocate of a Christian America, which would put its own interests first and concentrate on repairing its badly damaged moral and social fabric.

The neocons are "neo" in their attachment to post-New Deal America rather than to the America of the Founders. Though they deplore some liberal excesses, they have no desire to restore the old constitutional and federal system, America's *ancien regime*, in which "isolationism" was the application of limited government to foreign policy.

From the neocon point of view, Buchanan's Christian patriot agenda would have been disastrous — notwithstanding the many "issues" on which the neocons profess agreement with Buchanan's positions. If you differ with them on Israel, areas of ostensible agreement, however numerous, count for nothing. That alone would justify the diabolization of Buchanan, but he went far beyond mere disagreement about Israel. He appeared to them as the arch-goy, the uppity Catholic, a new Father Coughlin (to whom he was often compared).

Yet the neocons' real agenda has to be largely concealed, so they roared about secondary matters like free trade and immigration. Again, in America they support liberal immigration policies they would absolutely oppose in Israel, where ethnic purity is the sovereign principle — and American aid will soon help build the sort of barrier to unwanted immigrants the neocons have blasted Buchanan for advocating along the Mexican border.

Printing the Raphael review was a momentary indiscretion for *The Weekly Standard*. But the very fact that it was deemed printable at all shows its congruence with the neocons' inmost attitudes, which are usually kept under wraps. For the time being, Christianity must be tolerated — for Israel's sake.

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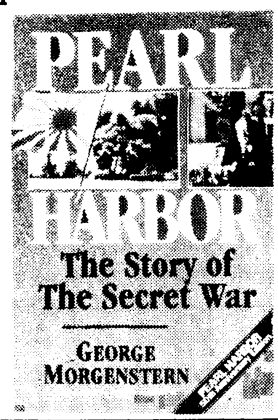

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"All censorships exist to prevent anyone from challenging current conceptions and existing institutions. All progress is initiated by challenging current conceptions, and executed by supplanting existing institutions. Consequently, the first condition of progress is the removal of censorships."

— George Bernard Shaw,
"The Author's Apology" (1902)

A Concealed Holocaust!

Crimes and Mercies

In this powerful new book, Canadian historian James Bacque presents detailed evidence, much of it newly uncovered, to show that some nine million Germans died as a result of Allied starvation and expulsion policies in the first five years after the Second World War — a total far greater than the long-accepted figures.

These deaths are still being concealed and denied, writes Bacque, especially by American and British authorities.

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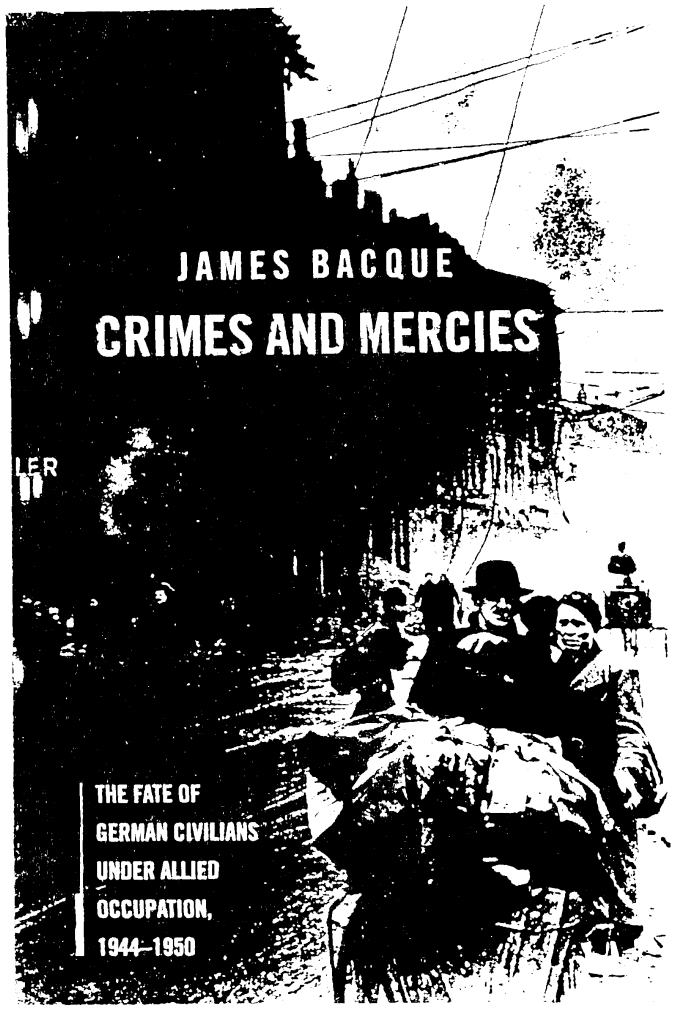

Some 15 million Germans fled or were brutally expelled in the greatest act of "ethnic cleansing" in history, a human catastrophe in which some two million were killed or otherwise perished. Then, under the notorious "Morgenthau Plan" and its successor policies, the Allies carried out a massive looting of Germany, and even prevented German civilians from growing sufficient food to feed themselves.

Bacque shows, for example, that General Eisenhower, in violation of the Geneva Convention, in May 1945 forbade German civilians to take food to prisoners starving to death in American camps. He threatened the death penalty for anyone feeding prisoners.

Bacque also describes the terrors of the postwar camps in Poland where children and other German civilians lost their lives.

Written with fervor, compassion and humanity, and making use of never-before cited records in Moscow archives, James Bacque exposes a little-known but important chapter of 20th century history. He builds upon the revelations of his startling 1989 study, *Other Losses,* which presented evidence to show that hundreds of thousands of German prisoners of war died as a result of cruel and illegal mistreatment by American, British and French authorities.

American historian Alfred M. de Zayas, author of *Nemesis at Potsdam* and *The German Expellees* (now titled *The Terrible Secret),* provides a valuable foreword.

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Unprecedented US Aid to Israel Began Under the Sinai Agreements

Donald Neff

On January 18, 1974, Egypt and Israel signed an armistice agreement officially ending their 1973 war. The agreement became known as Sinai I because it was signed in the Sinai peninsula and involved Israel's occupation of that strategic desert.[1] Sinai I had been achieved after a heavily publicized week of shuttling between the two countries by Secretary of State Henry Kissinger, who for his efforts was hailed in the US media as the Superman of diplomacy. It was only later that American taxpayers would learn that Sinai I laid the groundwork for the start of unprecedented massive aid to Israel by the United States, which continues to this day.

The aid program to Israel has amounted to the largest voluntary transfer of wealth and technology in history, far more than all American aid given to rehabilitate Western Europe under the Marshall Plan after World War II.[2]

Sinai I was widely hailed in the West as a major diplomatic accomplishment. The Arab world more realistically considered it merely a modest first step in ending Israel's occupation of Arab lands, held since 1967 and some of which remain under Israeli occupation today. Under the pact, Israel agreed to withdraw its forces west of the Suez Canal, thus liberating the Egyptian Third Army, which had remained surrounded by Israeli troops since the October war, and withdraw all its forces back 15 miles from the eastern side of the canal to positions west of the Gidi and Mitla passes. Between the two armies would be stationed a United Nations peace force.[3]

While Kissinger's diplomatic prowess was loudly credited in the United States for Sinai I, it was actually a secret agreement that he signed with Israel that had achieved the breakthrough. This secret commitment foreshadowed what was to become America's huge aid program to Israel. The covert Memorandum of Understanding contained ten detailed points, the most important being a far-reaching pledge that Washington would be responsive to Israel's defense needs on a "continuing and long-term basis."[4]

The potential massive dimensions of that pledge began to become clear less than two years later when Kissinger, after another highly publicized shuttle between Cairo and Jerusalem, achieved what became known as Sinai II, signed on September 4, 1975.[5] The agreement was especially favorable to Israel, and considerably less so to Egypt. The major article involving Egypt committed that most powerful of Arab countries to abstain from the use of force to resolve the Arab-Israeli conflict, meaning in the words of scholar Abdel Safty: "Thus, the agreement marked Egypt's military abandonment of its commitment to the right to liberate occupied Arab territories."[6]

"The aid program to Israel has amounted to the largest voluntary transfer of wealth and technology in history ..."

For the Arabs, there was the bitter realization that Israel's continued occupation of their territory was against official US policy and the major instruments guiding international civilized behavior since World War II: the UN Charter and the 1949 Geneva Convention Relative to the Protection of Civilian Persons in Time of War. Yet it was Israel, not Egypt, that profited far more from Kissinger's diplomacy.

Kissinger made no effort to demand that the occupation end in exchange for the treasury he was about to give Israel. Instead he assured Israel a level of annual aid at around $2 billion for the next five years and opened to Israel a cornucopia of other US assets never imagined by the average US taxpayer.[7] The irony was that the amount of aid was of such magnitude that it allowed Israel to maintain the very occupation that the United States said it opposed.

It goes without enumeration that the staggering amount of money given to Israel would have been of significant impact in helping America address its

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Donald Neff is author of several books on US-Middle East relations, including the 1995 study, *Fallen Pillars: U.S. Policy Toward Palestine and Israel Since 1945*, and his 1988 *Warriors* trilogy. This article is reprinted from the January-February 1997 issue of *The Washington Report on Middle East Affairs* (P.O. Box 53062, Washington, DC 20009).

own domestic problems, especially those in the ghettos of the crumbling cities.

Secret Understandings

Kissinger's series of secret understandings included a memorandum of understanding (MOU) with Israel in which he committed the United States to "make every effort to be fully responsive ... on an on-going and long-term basis to Israel's military equipment and other defense requirements, to its energy requirements and to its economic needs." This was made at a time when the US economy itself was reeling under the staggering costs of the oil boycott, which in turn had been imposed as a direct result of Washington's ostentatious support of Israel during the 1973 war.

The memorandum also officially committed American support against threats by a "world power," meaning the nuclear-equipped Soviet Union, and among other things promised:

- America would guarantee for five years that Israel would be able to obtain all its domestic oil needs, from the United States if necessary.
- America would pay for construction in Israel of storage facilities capable of storing a one-year's supply of reserve oil needs.
- America would conclude contingency planning to transport military supplies to Israel during an emergency.
- America shared Israel's position that any negotiations with Jordan would be for an overall peace settlement, that is, there would be no attempt at step-by-step diplomacy on the West Bank.
- In a secret addendum to the secret MOU, America promised that the administration would submit every year to Congress a request for both economic and military aid for Israel. It also asserted that the "United States is resolved to continue to maintain Israel's defensive strength through the supply of advanced types of equipment, such as the F-16 aircraft." In addition, America agreed to study the transfer of "high technology and sophisticated items, including the Pershing ground-to-ground missile," which is usually used to deliver atomic warheads.
- In another secret memorandum, Kissinger committed America not to "recognize or negotiate with the Palestine Liberation Organization as long as the Palestine Liberation Organization does not recognize Israel's right to exist and does not accept Security Council Resolutions 242 and 338."[8] This language was passed into law by Congress in 1985.
- The United States would coordinate fully on strategy for any future meetings of the Geneva Conference. Thus, with Israel and the United States refusing to recognize the PLO and with powerful groups within the PLO refusing to accept Resolutions 242 and 338, the stalemate on the West Bank was set in concrete, much to Israel's satisfaction.
- In a separate secret letter signed by President Ford, the United States promised Israel that it would not put forward any peace proposals without first discussing them with the Israelis. This was a significant concession since it gave Israel, in effect, a direct input to formulation of US policy in the Middle East.[9]
- In addition, President Ford signed a secret letter promising that the United States "will lend great importance to Israel's position that any peace treaty with Syria must be based on Israel's remaining on the Golan Heights."[10]

For this colossal commitment of US wealth, technology and diplomatic support, Israel agreed to withdraw its forces between 20 to 40 miles east of the Suez Canal. This left well over half of Sinai under continuing Israeli occupation. Israel's major concession was to give up Egypt's oil fields, which lay on the western edge of the Sinai. The withdrawal resulted in Israeli forces being deployed east of the Gidi and Mitla passes, which were turned into observation posts. The United States pledged to set up and pay for stations manned by 200 Americans to protect both sides from violations. The arrange-

Henry Kissinger guided US foreign policy as Secretary of State (1973-1977) in the Nixon and Ford administrations. His secret agreements with Israel resulted in the Sinai accords and unprecedented US economic support to Israel.

ment replaced United Nations peacekeepers, who Israel opposed as being prejudiced against it even though UN reports from the field had proved to be rigorously objective over the decades.[11]

Defense Minister Shimon Peres summed up the benefits to Israel of Sinai II: "The ... agreement [assures] us arms, money, a coordinated policy with Washington and quiet in Sinai ... We gave up a little to get a lot."[12]

Indeed, there is no example in history when one nation granted to another such enormous amounts of wealth and array of commitments as Henry Kissinger's Sinai II agreement. This perhaps help explain the tantalizing reference to Kissinger in the memoirs of Yitzhak Rabin, prime minister at the time of Sinai II, in which he wrote: "The story of Kissinger's contribution to Israel's security has yet to be told, and for the present suffice it to say that it was of prime importance."[13]

Notes

1. Henry A. Kissinger, *Years of Upheaval* (Boston: Little, Brown and Company, 1982), pp. 809-821. The text is in: Edward R. E. Sheehan, *The Arabs, Israelis, and Kissinger: A Secret History of American Diplomacy in the Middle East* (New York: Reader's Digest Press, 1976), Appendix Six.
2. Robert W. Gibson, *Los Angeles Times*, July 20, 1987. Gibson reports that by fiscal year 1988, total US aid to Israel since 1948 had equalled in inflation-adjusted dollars $58.8 billion. Under the Marshall Plan, Congress in 1947 voted some $12 billion to be given to friendly European countries to rebuild their war-ravaged economies. The major difference with US aid to Israel is that Marshall Plan aid was limited to a three-and-a-half-year period, while aid to Israel has been open-ended both in terms of time and amounts. Moreover, all aid to Israel since 1985 has been in the form of nonrepayable grants, averaging $3 billion a year in economic and military funds.
3. Mahmoud Riad, *The Struggle for Peace in the Middle East* (New York: Quartet Books, 1981), pp. 274-275. Also see: Adel Safty, *From Camp David to the Gulf: Negotiations, Language & Propaganda, and War* (New York: Black Rose Books, 1992), pp. 55-56.
4. E. R. E. Sheehan, *The Arabs, Israelis, and Kissinger* (cited above), p. 112. Also see: William B. Quandt, *Decade of Decisions: American Policy Toward the Arab-Israeli Conflict, 1967-1976* (Berkeley: University of California Press, 1977), p. 228.
5. Text of the agreement and of the MOU and its secret addenda are in: Meron Medzini, *Israel's Foreign Relations: Selected Documents, 1974-1977, vol. 3* (Jerusalem: Ministry of Foreign Affairs, 1982), pp. 281-290. Also see: E. R. E. Sheehan, *The Arabs, Israelis, and Kissinger* (cited above), Appendix Eight.
6. Adel Safty, *From Camp David to the Gulf* (cited above), pp. 56-57.
7. Over the next five years the State Department reported total aid to Israel equalled $1.742 billion in 1977, $1.792 billion in 1978, $4.790 billion in 1979 (reflecting the costs to move Israel out of the Sinai, where it had no right to be in the first place), $1.786 billion in 1980, and $2.164 billion in 1981. See The New York Times, August 8, 1982. By contrast, total US aid to Israel in fiscal 1970 had totaled less than $100 million.
8. Text is in: Aryeh Y. Yodfat, and Yuval Arnon-Ohanna, *PLO: Strategy and Tactics* (London: Croom Helm, 1981), p. 191, and, E. R. E. Sheehan, *The Arabs, Israelis, and Kissinger* (cited above), pp. 256-57.
9. W. B. Quandt, *Decade of Decisions* (cited above), p. 201.
10. The text is in: *Journal of Palestine Studies*, Autumn 1991, pp. 183-184.
11. Donald Neff, *Warriors Against Israel: How Israel Won the Battle to Become America's Ally 1973* (Brattleboro, Vermont: Amana Books, 1988), pp. 302-303; E. R. E. Sheehan, *The Arabs, Israelis, and Kissinger* (cited above), p. 190.
12. E. R. E. Sheehan, *The Arabs, Israelis, and Kissinger* (cited above), p. 192. Peres refused to be identified as the source of the quote, which originally appeared in Time magazine. However, I was head of the *Time* bureau in Jerusalem during this period, and Peres made the statement to one of my reporters.
13. Yitzhak Rabin, *The Rabin Memoirs* (Boston: Little, Brown and Company, 1979), p. 261.

Even Japan has learned what happens to those who commit sacrilege against the secular religion of the Holocaust. "Holocaust Pressure Groups Shut Down Japan's *Marco Polo* Magazine," a 30-page IHR Special Report, includes a translation of Dr. Nishioka's headline-making *Marco Polo* article, facsimile copies of numerous reports from American and Japanese English-language newspapers on the *Marco Polo* furor, a feature article from the March-April 1995 *Journal,* and more.

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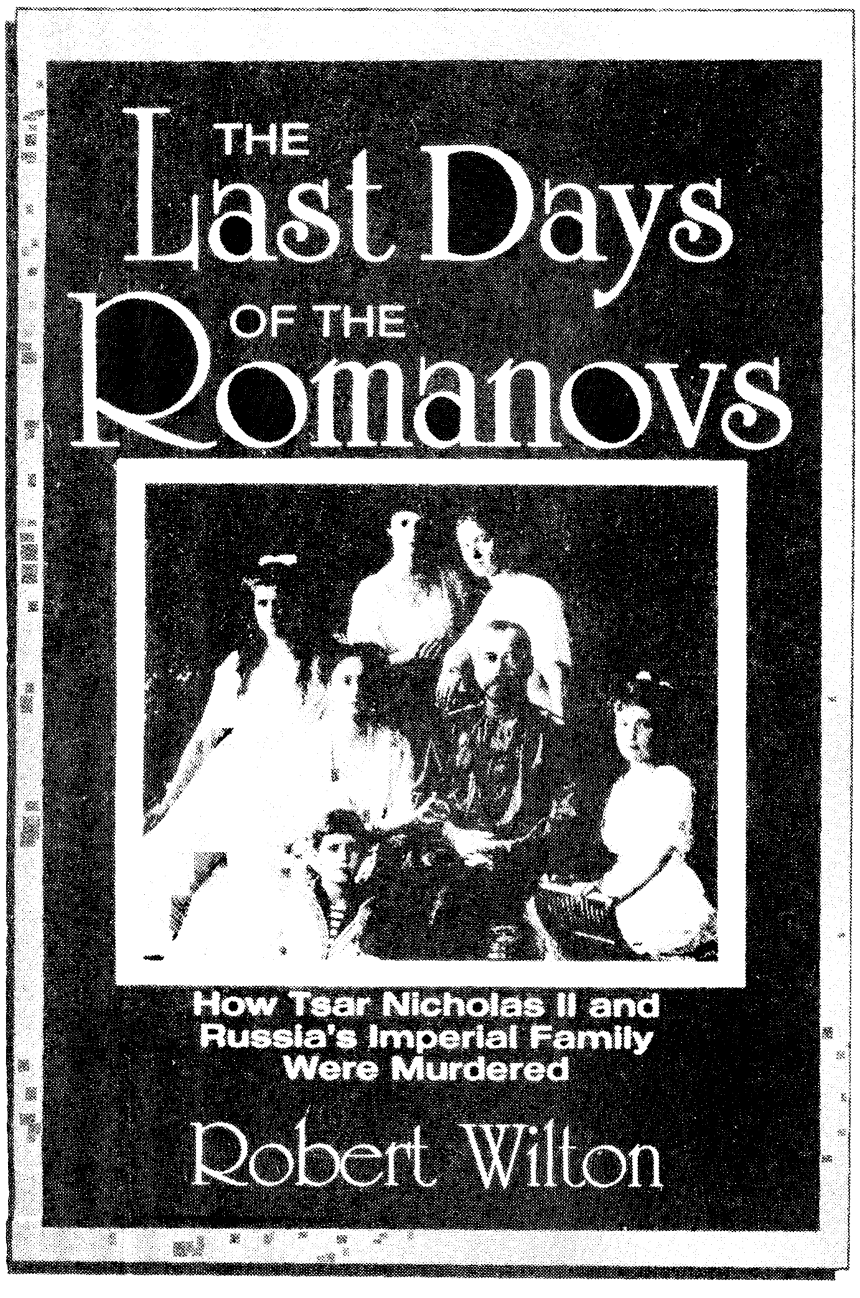

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The Holocaust Museum's 'Black Liberators' Fraud

Those who promote what Jewish-American scholar Michael Goldberg calls "the Holocaust cult" (in his book *Why Should Jews Survive?*) have for decades sought to make the story more "relevant" and "meaningful" for non-Jewish Americans by appealing to patriotic sentiments. This has meant, for example, emphasizing the role of American troops as liberators of German concentration camps during the final weeks of the Second World War.

Adding to this, Holocaust campaigners have sought to appeal to the racial sensitivities of African-Americans by promoting the story that two all-black US army units — the 761st Tank Battalion and the 183rd Combat Engineers Battalion — liberated the infamous Buchenwald and Dachau concentration camps in April 1945. In its issue of May 31, 1988, *The New York Times* reported, for the first time, that black GIs had liberated Dachau and Buchenwald. The paper cited African-American leader Jesse Jackson as the source.

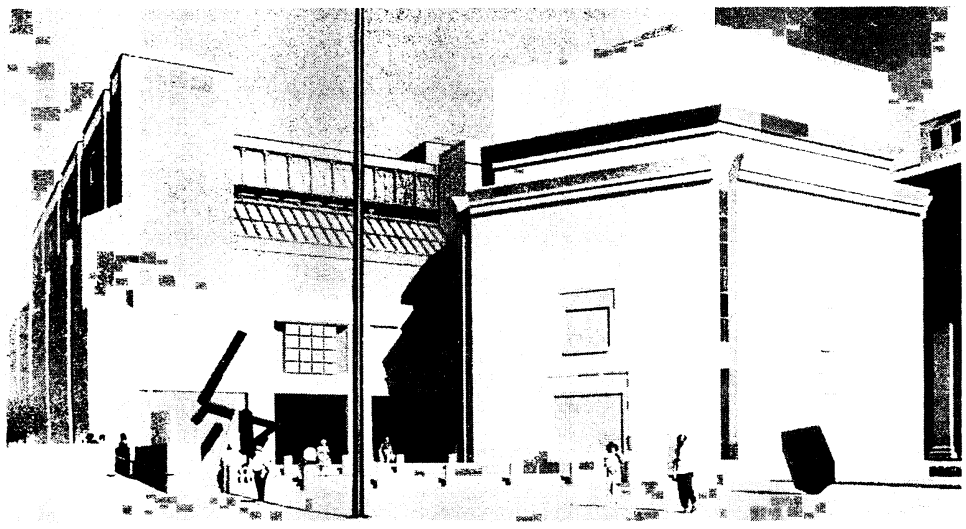
This story was given much greater prominence in late 1992 with the release of *Liberators: Fighting on Two Fronts in World War II*, issued as a much-touted "documentary" film and as a lavishly-illustrated book. In the film, two black veterans of the 761st "recalled" their role in liberating Dachau, ramming their tanks against the camp gates and encountering enemy machine gun fire from a burning barn. Also in the film, two elderly Jews who had been inmates in Buchenwald "recounted" their liberation by black GIs.

The "highlight" of the film, reported the *Newsletter* of the US Holocaust Memorial Council, is a "deeply moving reunion" at Buchenwald of former inmate Benjamin Bender "with two of his liberators," E. G. McConnell and Leonard Smith. Actually, this "moving reunion" is a staged fraud. "It's a lie," confirmed McConnell in 1993. "We were nowhere near these camps when they were liberated ... I first went to Buchenwald in 1991 with PBS [television], not the 761st." No black troops participated in the liberation of either Buchenwald or Dachau.

All this has been known since 1993. The "black liberators" fable was dissected, for example, in a four-page report, "Multi-Media 'Liberators' Project Exposed as Fraud," published in the May-June 1993 *Journal*. But in spite of the 1993 revelations, the US Holocaust Museum — a federal government center operated by the taxpayer-funded United States Holocaust Memorial Council — has continued to propagate this fraud.

"The Holocaust Museum in Washington, DC, is perpetrating a falsehood; and, worst of all, it knows it," wrote Mark Schulte recently in *The Weekly Standard* (August 10-17, 1998, p. 20), an influential "neo-conservative" magazine. On the second floor of the Museum's permanent exhibition, visitors can view a ten-minute movie. "Spliced into footage of Dachau's liberation on April 29, 1945," *The Weekly Standard* report goes on, "are several photographs of Buchenwald [showing black GIs] taken five days after the camp's liberation, when a small contingent from the 183rd Combat Engineers delivered water purification equipment."

Similarly, two books published with the cooperation and approval of the US Holocaust Museum also perpetrate the "black liberators" story. In a lavishly illustrated 1993 guide book, *The World Must Know: The History of the Holocaust as Told in the United States Holocaust Memorial Museum*, author (and Museum official) Michael Berenbaum includes a large photograph (page 188) showing black GIs, identified as "American liberators," in the Buchenwald camp on "April 11, 1945." In fact, this photograph was taken five days after the camp's liberation. This same photo, with a similarly deceitful caption, is also published in *Liberation 1945*, another work produced in cooperation with the Holocaust Museum.



The US Holocaust Memorial Museum, Washington, DC.

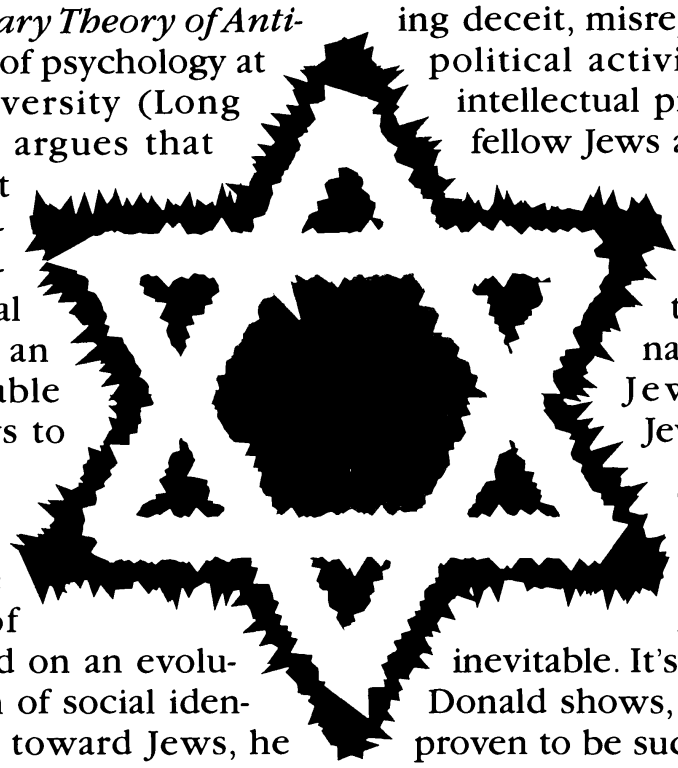
At the time of the Museum's opening in 1993, Jewish writer Melvin Jules Bukiet aptly noted: "It's not Jewish tragedy that's remembered on the Mall this week; it's Jewish power to which homage is paid." (*The Washington Post*, April 18, 1993, p. C3). Given the Museum's origins, and the character of those who run it, deceitful history — of which the "black liberators" story is only one example — is fully to be expected.

— *M.W.*

THE MOST IMPORTANT BOOK IN HALF A CENTURY ON THE VEXING 'JEWISH QUESTION'!

Throughout history people have tried to understand why hostility toward Jews has stubbornly persisted, even in vastly different societies — European and non-European, Christian and non-Christian.

In this exhaustively documented new work, *Separation and its Discontents: Toward an Evolutionary Theory of Anti-Semitism*, a professor of psychology at California State University (Long Beach) persuasively argues that anti-Jewish sentiment is not the result of religious bigotry, irrational prejudice or racial hatred, but rather is an entirely understandable response by non-Jews to Jewish behavior.



Prof. MacDonald's view of the nature and development of anti-Semitism is based on an evolutionary interpretation of social identity theory. Hostility toward Jews, he argues, has historically been heightened by resource competition between Jews and non-Jews.

Jews are an unusually self-absorbed people with an extraordinarily strong ethnic-cultural group identity. In the never-ending struggle with non-Jews for wealth, power and influence, this intelligent and resourceful people has developed a "group strategy" that has generally proven very successful over the centuries.

As MacDonald rigorously documents, Jews have engaged in a range of strategies to prevail in this ancient struggle, including deceit, misrepresentation, targeted political activity, and religious and intellectual propaganda directed to fellow Jews as well as to non-Jews. MacDonald details how Jews engage in stunning self-deception regarding both the nature of Jewry and non-Jewish responses to Jewry.

Given this historical reality, conflict between Jews and non-Jews is virtually inevitable. It's no wonder, Prof. MacDonald shows, that anti-Semitism has proven to be such a persistent and universal phenomenon.

Issued by Praeger, a leading US academic publisher, this fact-packed work builds on the author's previous scholarly study of relations between Jews and non-Jews, *A People That Shall Dwell Alone: Judaism as a Group Evolutionary Strategy*.

SEPARATION AND ITS DISCONTENTS:
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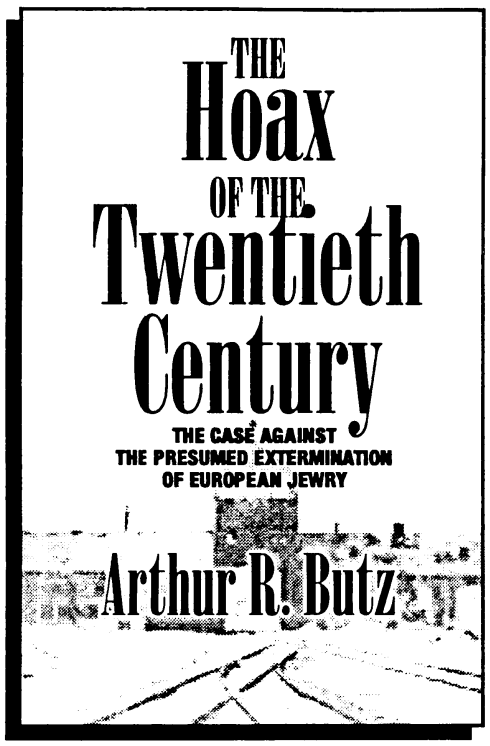
THE HOAX OF THE TWENTIETH CENTURY

The Case Against the Presumed Extermination of European Jewry



Yehuda Bauer and Prof. Moshe Davis agreed that there is a "recession in guilt feeling" over the Holocaust, encouraged by fresh arguments that the reported extermination of six million Jews during World War II never took place ... "You know, it's not difficult to fabricate history," Davis added.

— Chicago *Sun-Times,* Oct. 25, 1977

In spite of the many important breakthroughs in revisionist scholarship since it was first published in 1976, Dr. Butz' brilliant pathbreaking study remains unsurpassed as the most comprehensive one-volume scholarly refutation of the Holocaust extermination story.

With an engineer's eye for technical detail and a mature scholar's mastery of the sources, the Northwestern University professor ranges from Auschwitz to Zyklon in debunking the gas chamber and the Six Million stories.

In nearly 400 pages of penetrating analysis and lucid commentary, Dr. Butz gives a graduate course on the fate of Europe's Jews during the Second World War. He scrupulously separates the cold facts from the tonnage of stereotyped myth and propaganda that has served as a formidable barrier to the truth for more than half a century.

Chapter by solidly referenced chapter, Butz applies the scholar's rigorous technique to every major aspect of the Six Million legend, carefully explaining his startling conclusion that "the Jews of Europe were not exterminated and there was no German attempt to exterminate them."

Focusing on the postwar "war crimes trials," where the prosecution's evidence was falsified and secured by coercion and even torture, Butz re-examines the very German records so long misrepresented. He re-evaluates the concept and technical feasibility of the legendary extermination gas chambers. Reviewing the demographic statistics, which do not allow for the loss of six million European Jews, he concludes that perhaps a million may have perished in the turmoil of deportation, internment and war.

Maligned by persons who have made no effort to read it, bitterly denounced by those unable to refute its thesis, *The Hoax of the Twentieth Century* has sent shock waves through the academic and political world. So threatening has it been to Zionist interests and the international Holocaust lobby that its open sale has been banned in several countries, including Israel and Germany.

In three important supplements included in this edition, the author reports on key aspects of the still unfolding global Holocaust controversy.

Now in its *tenth* US printing, this classic, semi-underground best seller remains the most widely read revisionist work on the subject. It is must reading for anyone who wants a clear picture of the scope and magnitude of the historical cover-up of the age.

Arthur R. Butz was born and raised in New York City. He received his Bachelor of Science and Master of Science degrees in Electrical Engineering from the Massachusetts Institute of Technology. In 1965 he received his doctorate in Control Sciences from the University of Minnesota. In 1966 he joined the faculty of Northwestern University (Evanston, Illinois), where he is now Associate Professor of Electrical and Computer Engineering. Dr. Butz is the author of numerous technical papers. Since 1980 he has been a member of the Editorial Advisory Committee of *The Journal of Historical Review,* published by the Institute for Historical Review.

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Review

Much 'Holocaust' But No History: The Failure of Rabbi Berenbaum

The Holocaust and History: The Known, the Unknown, the Disputed, and the Reexamined, edited by Michael Berenbaum and Abraham J. Peck. Bloomington and Indianapolis: Indiana University Press (in association with the United States Holocaust Memorial Museum [Washington, DC]), 1998. Hardcover. 851 pages (xv+836). Source references. Index. $65.00

Reviewed by Robert Faurisson

Michael Berenbaum, co-editor of this collection of essays, is a theologian and a rabbi. His personal drama arises from having wished, for several years, to pose as a historian, and from finding himself now, with the publication of this book, to be the plain and simple theologian and rabbi who, in reality, he has never ceased to be. Until rather recently (1993-early 1994) he had tried to reply to the revisionists on their own terms, that is, on the basis of material, technical and scholarly arguments: in short, on the level of historical research.

But in this 1998 work there is no more of all that: here we are back to the "Holocaust" dogma, amid statements made without substantiating evidence in a quasi-immaterial world. No longer is anything "disputed" or "reexamined," except certain near-theological points, like the question of whether the "intentionalists" or the "functionalists" are right in their interpretations of the Germans' "genocide" of the Jews. *This work offers not one photograph, model, drawing or document.* Only on the dust jacket does there appear a photograph, that of a heap of shoes. Already in 1993 this image could viewed at the Washington Holocaust Museum, with the caption: "We are the shoes, we are the last witnesses."

Berenbaum Gives Up on History

In the 1980s and early '90s, several advocates of the "Holocaust" argument tried to adopt an approach based on scholarly and historical reasoning, if only to counter the revisionists. This was the stance of Pierre Vidal-Naquet, Georges Wellers, Adalbert Rückerl, Hermann Langbein, Eugen Kogon, and Serge Klarsfeld (with the aid of the pharmacist Jean-Claude Pressac). Even Michael Berenbaum engaged in this pursuit, first in his 1993 Museum guidebook, *The World Must Know: The History of the Holocaust as Told in the United States Holocaust Memorial Museum*, and then in a 1994 book he co-edited (with Yisrael Gutman), containing essays of 25 contributors: *Anatomy of the Auschwitz Death Camp*, published by Indiana University Press in association with the US Holocaust Memorial Museum.

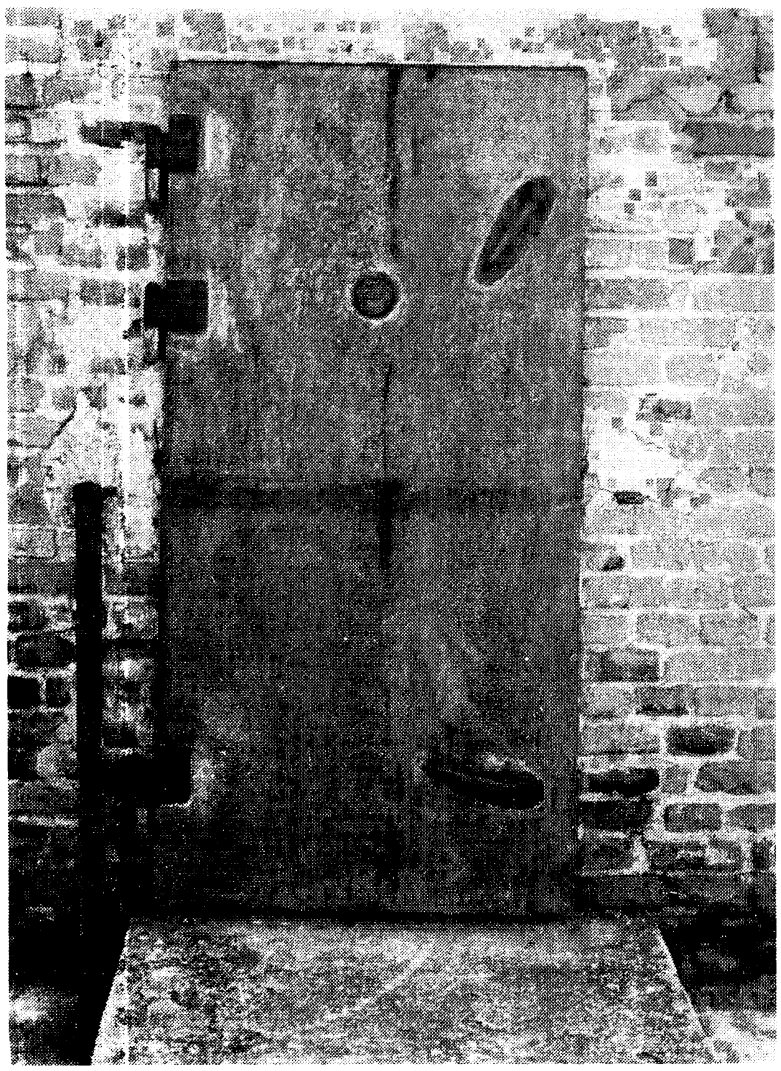
Michael Berenbaum

But, in August 1994, an event was to disrupt Berenbaum's life. He allowed me to visit him in his office at the US Holocaust Memorial Museum, in the presence of two other high-level Museum officials. Having taken note of his arrogant attitude, I decided to spare him nothing and, before his two colleagues, I spelled out for him, one by one, certain facts that showed the Museum and his book to be devoid of any scholarly or demonstrative value. In response he became quite angry, and ended up telling me that if the Museum exhibited no real material representation of a gas chamber (the door on display therein being that of a delousing gas chamber, and the model a mere whimsical mock-up), it was because "the decision has been made not to give any physical representation of the gas chambers."

That interview probably contributed to his more recent decision to abandon the scholarly and historical terrain to the revisionists. It is also likely that the 1995-96 writings of anti-revisionist authors convinced him that the case for the "Holocaust," with its purported genocide and gas chambers, had become completely indefensible on the scholarly and historical level.

One such author, French journalist and histo-

Robert Faurisson was educated at the Paris Sorbonne, and served as a professor at the University of Lyon in France from 1974 until 1990. He was a specialist of text and document analysis. His writings on the Holocaust issue have appeared in four books and numerous scholarly articles, many of which have been published in this *Journal.*



A casting of this "gas chamber" door from the Majdanek camp in Poland has been on display at the US Holocaust Memorial Museum in Washington, DC. In his 1993 book, *The World Must Know* (p. 138), Museum official Michael Berenbaum describes this "casting of the door to the gas chamber at Majdanek... from the outside, SS guards could observe the killing through a small peephole." In fact, as French anti-revisionist researcher Jean-Claude Pressac has acknowledged, this was a door of a non-homicidal delousing chamber used to disinfect clothing. For more on this, see "Gas Chamber Door Fraudulently Portrayed at US Holocaust Museum," in the Sept.-Oct. 1993 *Journal*, p. 39.

rian Eric Conan, reluctantly admitted that my discovery of the late '70s was legitimate: the alleged gas chamber at the Auschwitz main camp, visited by millions of tourists since 1948, is merely an imposture and not a "reconstruction." (See "Auschwitz: la mémoire du mal," *L'Express* [Paris], Jan. 19-25, 1995, esp. p. 68. See also: "Major French Magazine Acknowledges Auschwitz Gas Chamber Fraud," Jan.-Feb. 1995 *Journal*, p. 23.)

Another anti-revisionist writer, Robert Jan van Pelt (who had collaborated with Berenbaum on the 1994 collective work), aligned himself with Conan's position, and even reinforced it, in his 1996 study, *Auschwitz: 1270 to the Present* (with Debórah Dwork, Yale Univ. Press, 1996, esp. pp. 363-64, 367-69).

The *coup de grâce* was delivered by French historian Jacques Baynac who, in spite of his intense hostility to revisionism, came to recognize that there was no evidence at all with which to establish the existence of wartime homicidal gas chambers. (*Le Nouveau Quotidien* [Lausanne, Switzerland], issues of September 2 and 3, 1996. See: "An Orthodox Historian Finally Acknowledges: There is no Evidence for Nazi Gas Chambers," July-August 1998 *Journal*, pp. 24-28.)

The Victory of Elie Wiesel and Claude Lanzmann

Concerning the "Holocaust" or "Shoah," Elie Wiesel and Claude Lanzmann (giving credit where it is due) have always avoided the scholarly historical method as they would the plague. In his memoir the former has written "Let the gas chambers remain closed to prying eyes, and to imagination" (*All Rivers Run to the Sea,* New York: Hill and Wang, 1994, p. 74), while Lanzmann has stated that, if he had been able to find suitable archival photographs for his film "Shoah," he would have "destroyed them" (David Szerman, "Shoah," *Le Chroniqueur* [a French Jewish community periodical], June 30, 1993, p. 38).

For his part, historian Daniel Jonah Goldhagen has, in a way, followed their recommendations. His much-discussed 1996 work, *Hitler's Willing Executioners*, is a kind of moral or philosophical dissertation in which the author deliberately neglects the precept that every historian should strive to uphold: to establish the material facts before making any commentary.

The Rabbi's Wrath, And His Warning

For this latest book Michael Berenbaum has enrolled 54 authors under his banner. The great majority of them are Jewish, and all, including Raul Hilberg, respect the religious dogma of the "Holocaust" to the letter. I consider Hilberg to be gifted, as Arthur Butz has put it, with "a remarkable cabalistic mentality" (*The Hoax of the Twentieth Century* [IHR, 1976/1997], p. 7). Berenbaum has even rallied to his camp Israeli historian Yehuda Bauer, who at times has suffered from lapses of independence. In 1992, for example, Bauer suddenly rejected the importance of the Wannsee conference, declaring: "It was a meeting, but hardly a conference ... little of what was said there was executed in detail." He continued: "The public still repeats, time after time, the silly story that at Wannsee the extermination of the Jews was arrived at. Wannsee was but a stage in the unfolding of the process of mass murder."

("Wannsee's importance rejected," *The Canadian Jewish News*, Jan. 30, 1992).

But in this new book, which contains a contribution by Bauer, that gathering is referred to (p. 155) as "the eventful Wannsee Conference."

In his contribution to this work, Bauer goes so far as to anathematize Arno Mayer, a professor at Princeton University who, in a book published in 1988, made no secret of his wish to put the "Holocaust" back into the sphere of History. Entitled *Why Did the Heavens not Darken?* (New York: Pantheon), it bore the subtitle *The "Final Solution" in History,* which, in the author's mind, meant "in History and not in legend or mere belief." In that book — and this point deserves stressing — Prof. Mayer committed a grave sin against the dogma, particularly in his treatment of the "gas chambers," of Auschwitz, and of the *Einsatzgruppen*. In *The Holocaust and History* (p. 15) Bauer dismisses Mayer in a few words, castigating his popularization of "nonsense," his "cocksure" book, and of engaging in a "subtle form of Holocaust denial." Bauer even states that Mayer "flies in the face of well-known documentation."

Also in this anthology, Polish historian Franciszek Piper issues a warning to anyone who might be tempted to engage in an endeavor that, not so long ago, he himself engaged in: that of rationally analyzing the facts and techniques relating to the alleged extermination of the Jews. Thus one may read (p. 384) these words from the pen of Poland's specialist of the Auschwitz camp: "The work ahead requires sensitive attention to the tragedy of the victims and forbids reduction of genocide to a technological process." His master's voice (that of Rabbi Berenbaum) can be heard here.

The Title's Meaning

In choosing *The Holocaust and History* as the title for his new book, editor Berenbaum naturally intended the reader to understand that the "Holocaust" was a historical event. It so happens, though, that the title he selected is, from his own point of view, rather unfortunate because of its unintentionally revealing quality. In effect, the word "and" by itself shows, without his having intended it, that the "Holocaust" is one thing, and History another thing altogether. The "Holocaust" is a fiction, a dogma, a religion. History is, or at least should be, a matter of facts, reason, and science.

This patchwork of texts by 55 writers (Hilberg's contribution dates from 1993) is merely an assortment of essays containing much "Holocaust" but no History. With regard to the aforementioned *Anatomy of the Auschwitz Death Camp*, a work co-edited by Berenbaum and published in 1994 that consists of 25 contributions, I have had occasion to say that

Robert Faurisson

this is rather a "Cacophony on the Auschwitz 'Death Camp'." With regard to this new work, published four years later and consisting of 55 contributions, I shall certainly not speak of cacophony. This ensemble's members are in unison; all are playing the same score. We are in a synagogue; chorus and orchestra obey, closely and strictly following Rabbi Berenbaum's baton. It is everything that one could expect in such a setting: a religious assembly, a ceremony, the celebration of a service. But it is definitely not a seminar of historians, nor a historical work.

— August 12, 1998

Only a Facade

"Today democracy is a facade of plutocracy. Because the peoples will not tolerate naked plutocracy, power is nominally turned over to them, while real power rests in the hands of the plutocrats. In democracies, whether republican or monarchical, the statesmen are marionettes, and the capitalists are the wire pullers: they dictate the political guidelines, they control the voters by buying public opinion, through business and social connections [they control] higher government officials ... The plutocracy of today is more powerful than the aristocracy of the past, because nothing stands above it except the state, which is its tool and helper."

— Count Richard von Coudenhove-Kalergi, "Pan-european" publicist and political figure, in his book Praktischer Idealismus *("Practical Idealism"), Vienna, 1925.*

Letters

Open Minded

Checked out your web site. Quite thought provoking. Will follow up on your references. Not totally sold on your views, but I am open minded. My study of World War II dates back to when I was eight years old (I'm now 31). I am always looking for new info on all aspects of the war. Glad to find you.

C. L.
[by Internet]

No Particular Reason

Here is a book order and, for no particular reason except that you deserve a thousand times this amount, a contribution of $50. Best wishes.

G. A. K.
Baltimore, Md.

Avoid Demeaning Language

I have only recently been attracted to revisionism, and am still searching for answers. As a newcomer, I'd like to pass on an observation that might help strengthen your credibility. The scholarly nature of your work is severely diminished when your writers include demeaning or suggestive language such as "Jewish beanie" or "our traditional enemies." There are less demeaning ways of describing a yarmulke, and if you choose to accuse the ADL or some other group, why not call them by name?

Good luck in your defense efforts. [$100 donation enclosed]

N. K.
New York City

Maintain and Expand

Your review of MacDonald's book, *Separation and its Discontents* is excellent [May-June 1998 issue]. In addition to the *Journal*, your book service and web site fulfill an important role. I hope you can manage to maintain, and expand, all three. I greatly admire your difficult but important work.

W. G.
Tallahassee, Florida

Devotee of the Late Tsar

I'm of Jewish ancestry (converted to Christianity), but I agree with the views and aims of the IHR. I am a devotee of the late Tsar of Russia, and I like the book reprinted by the IHR, *The Last Days of the Romanovs*, by Robert Wilton. Keep up the good work.

Annette M.
[by internet]

Lindbergh's Place in History

A good example of historical distortion and brainwashing in our society can be found in a new book by Reeve Lindbergh, the youngest of the six children of Charles Lindbergh, the famous aviator, and Anne Morrow Lindbergh. Portions of her book, *Under a Wing*, also appear in *The New Yorker* (Aug. 24 and 31, 1998). Reeve, a novelist and author of children's books, writes about growing up as a child of one of America's most famous personalities, including the legacy of his heroic May 1927 trans-Atlantic solo flight, and the much-publicized kidnapping and murder in 1932 of his first child. "... When I got to Radcliffe, in 1963," she recounts, "I found out that the flight and the kidnaping were much less interesting to other students than my father's prewar activities were. Some of my friends confessed that they were surprised to find that they liked me, considering that my father was a Fascist."

She also discusses the speeches made by her father in 1941 on behalf of the America First Committee, the main organization opposed to United States involvement in the war then raging in Europe. Reeve Lindbergh relates that she was "devastated" when she first heard a recording of her father's widely criticized speech in Des Moines on September 11, 1941, in which he named the "powerful elements" that were pushing America into war. The groups, he said, "responsible for changing our national policy from one of neutrality and independence to one of entanglement in European affairs ... are the British, the Jewish and the Roosevelt administration." Upon hearing this, writes Reeve, "I was transfixed and horrified, ablaze with shame and fury."

In fact, what her father had said was precisely the truth.

Perhaps Miss Lindbergh is unaware that in 1941, especially after the outbreak of war between Germany and the USSR, the vast majority of Americans wanted no involvement in a war to make the world safe for Bolshevism. That's why her father's 1941 speeches were delivered to enthusiastic overflow audiences.

If Lindbergh and the America First Committee had been successful in frustrating Roosevelt's campaign to involve us in war, we would have been spared not only the American casualties of the Second World War, and, in all probability, nearly half a century of the dangerous and costly "cold war."

Instead of "shame and fury," Reeve Lindbergh should take pride in her father's brave and principled stand.

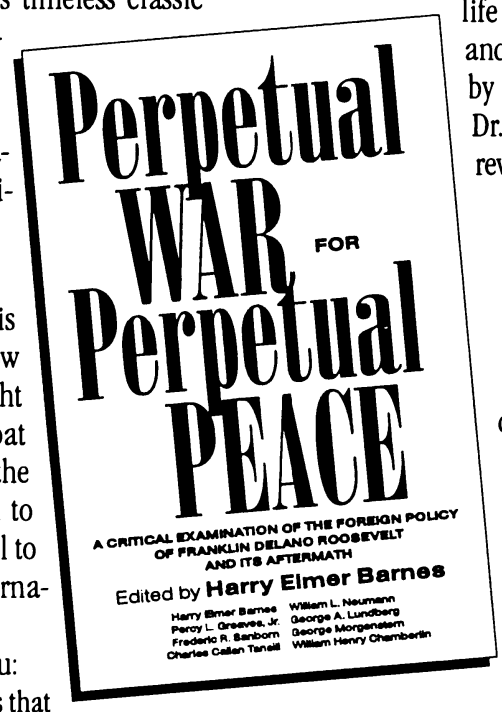
Charles E. Weber
Tulsa, Okla.

We welcome letters from readers. We reserve the right to edit for style and space. Write: Editor, P.O. Box 2739, Newport Beach, CA 92659, *USA, or send us your e-mail at* editor@ihr.org

The War that Never Ends

Nearly fifty years ago, the bombing and the shooting ended in the most total military victories, and the most annihilating defeats, of the modern age. Yet the war lives on, in the words — and the deeds — of the politicians, in the purposeful distortions of the professors, in the blaring propaganda of the media. The establishment which rules ordinary Americans needs to keep World War II alive — in a version which fractures the facts and sustains old lies to manufacture phony justifications for sending America's armed forces abroad in one senseless, wasteful, and dangerous military adventure after another.

Perpetual War for Perpetual Peace is the most authoritative, and the most comprehensive, one-volume history of America's real road into World War II. The work of eight outstanding American historians and researchers, under the editorial leadership of the brilliant revisionist historian Harry Elmer Barnes, this timeless classic demonstrates why World War II wasn't America's war, and how our leaders, from President Franklin Delano Roosevelt on down, first lied us into the war, then lied us into a maze of international entanglements that have brought America *Perpetual War for Perpetual Peace.*



More Than Just a History

But *Perpetual War for Perpetual Peace* is more than just a history: it's a case history of how politicians such as FDR use propaganda, outright lies, and suppression of the truth to scapegoat patriotic opposition to war, to incite hatred of the enemy (even before they're the enemy!), and to lure foreign nations into diplomatic traps — all to serve, not America's national interest, but international interests.

Perpetual War for Perpetual Peace gives you:

- Matchless, careful debunking of all the arguments that led us into World War II;
- Detailed, definitive historical sleuthwork exposing FDR's hidden treachery in preparing for war on behalf of Stalin's USSR and the British Empire — while falsely representing Germany and Japan as "aggressors" against America;
- Incisive, unmistakably American perspectives on how the US made a mockery of its own professed ideals during the misnamed "Good War," by allying with imperialists and despots to wage a brutal, pointless war culminating in the massacres of Dresden and Hiroshima and the Yalta and Potsdam betrayals;
- Inspired insight into how future wars have sprung and will continue to spring from the internationalist impetus that led us from World War II, through the "Cold War" (and the hot wars we fought in Korea and Vietnam against our WWII Communist "allies") to the "New World Order" — until Americans, armed with the truth, force their leaders to return to our traditional non-interventionist foreign policy.

Eleven Books In One!

Perpetual War for Perpetual Peace is much, much more than a standard history book. Its *eleven* separate essays by *eight* different authors (average length 65 pages) make it a virtual encyclopedia on the real causes and the actual results of American participation in the Second World War. You'll find yourself reading, and re-reading, concise, judicious and thorough studies by the leading names in American revisionist scholarship.

Classic ... and Burningly Controversial

Perpetual War for Perpetual Peace, first published in 1953, represents revisionist academic scholarship at its full and (to date) tragically final flowering in America's greatest universities — just before America's internationalist establishment imposed a bigoted and chillingly effective blackout on revisionism in academia.

Its republication by the Institute in 1983 was an event, and not merely because IHR's version included Harry Elmer Barnes' uncannily prophetic essay on "1984" trends in American policy and public life (considered too controversial for conservatives and anti-Communists in the early 50s). It was hailed by the international revisionist community, led by Dr. James J. Martin, the dean of living historical revisionists, who wrote:

> It is the republication of books such as *Perpetual War for Perpetual Peace* which does so much to discommode and annoy the beneficiaries of the New World Order.

Discommode and annoy the enemies of historical truth and freedom of research it did — virtually the entire stock of *Perpetual War* was destroyed in the terrorist arson attack on the Institute's offices and warehouse on the Orwellian date of July 4, 1984.

Today, the Institute for Historical Review is proud to be able to make this enduring classic available to you, and to our fellow Americans, in both the original 1953 hardbound edition, and our phoenix-like 1993 quality softbound reprint (with additional material not included in the 1953 edition). This book can silence the lies about World War II, and thus the bombs and bullets our interventionist rulers plan — for our own American troops no less than the enemy — in the Middle East, Europe, Africa, Asia, or wherever else the interventionist imperative imposed by World War II may lead us.

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